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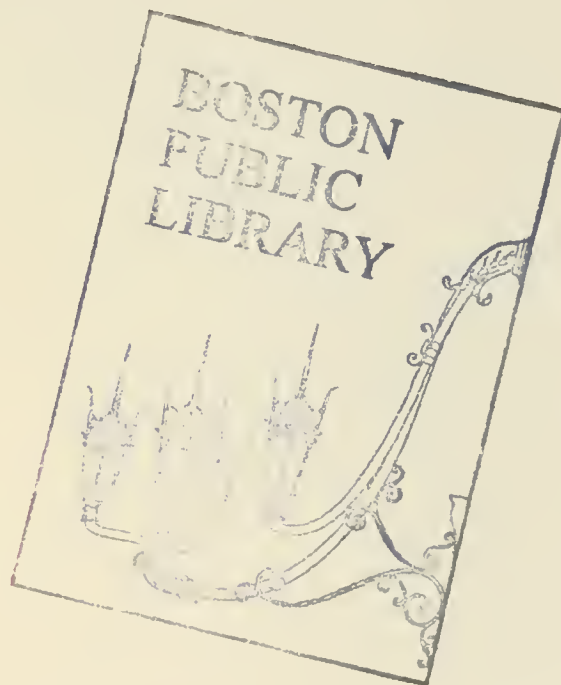
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PROPOSAL FOR SITE IMPROVEMENTS AT HARBOR VILLAGE SQUARE



The Mary Ellen McCormack Development
South Boston, Massachusetts

Schreiber Associates
Landscape Architects

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FOR SITE IMPROVEMENTS
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Project Description

Project Description

Harbor Village Square is a one-acre open space within the Mary Ellen McCormack Development located in South Boston, Massachusetts. The Square is central and vital to the activities of the Development and its surrounding community. However, it has seriously deteriorated after many years of neglect, and no longer adequately serves the needs of its users.

As a public open space, the Square is available to the general population, but given that the space is located within the Mary Ellen McCormack Development, it is the local residents who are most impacted by its present condition and by its potential for improvement.

The Mary Ellen McCormack Development was founded in 1938 and is the oldest public housing development in New England. It was originally called Old Harbor Village, after the 17th-century settlement that existed on the same site. It was renamed Mary Ellen McCormack after the mother of Massachusetts Governor John McCormack, who was raised in the area. The population of the Development is 2,067 as of October 1987. While 75% of its population is evenly distributed from infancy to age 60, this community is unique in that 25% of the people are age 60 or older.

The community is a cohesive and active one which uses the Square for many annual and seasonal events. These events include barbecues, award ceremonies, festivals with music and dancing, and a ceremonial Christmas tree lighting. Given the existing conditions of the Square, the residents find it increasingly difficult to carry out these activities. Schreiber Associates has met several times with the members of the Steering Committee, who represent the Mary Ellen McCormack community. A program of site improvements has been developed in order to guide the site planning process for the Square.

The program includes:

- a centralized, raised area for the annual Christmas tree lighting ceremony, musicians, awards ceremonies, etc.
- a large, open paved space for gatherings
- 3 flagpoles - U.S., State, Development
- improved lighting
- ample seating, especially for the elderly
- a tot lot with water fountain
- PA system hookup

The overall character the community desired was that of a traditional New England Village green combined with nautical motifs to recall the history of Old Harbor Village.

Though the space shows signs of age and neglect, it also shows signs of great promise. To appreciate the extent of site improvements necessary to carry out the above program, one must be aware of how the Square looks now. The open space is nearly a perfect square and is well-defined on all four sides by 4-story brick apartment buildings. A through-street runs along the northwest edge of the space, while a very narrow one-way access road rings the park on the remaining three sides. Presently, the ring road serves no function for the space or the community. The area is entirely paved with asphalt and is filled with cumbersome and nearly obsolete childrens' play equipment. At the southwest corner is a large concrete structure, once a pedestal to a commemorative sculpture which was vandalized and removed quite a while ago. Finally, the existing paving, fencing, curbing, lighting, and drainage are in a state of serious decline and disrepair. What gives this space its inviting character and human scale, however, is the stand of existing mature Littleleaf Linden trees that ring all four sides in nearly complete double rows.

The extent of the site improvements proposed by Schreiber Associates is based on two additional observations. The first is that the space is truly defined not by the ring road or existing trees, but by the buildings that enclose the space on its four sides. As a result, the most successful improvement of the space can best be achieved by carrying site improvements to the face of the buildings. Secondly, the path from Old Colony Avenue to the Square is such a strong and visible approach that the experience of the Square really begins with this path. Site improvements are critical here as well.

The proposed design incorporates the needs of the community in a very direct fashion. The central element of the Square is a raised podium at the intersection of a diagonal path system. The path system and podium are forms familiar to traditional village greens throughout New England. The podium incorporates balustrade stairs on each side descending to a slightly raised walk in front of it. As such, the podium begins to evoke a ship's helm. The area below the podium is edged by a heavy, low wall mounted with shipyard cleats, thus becoming a seawall for a "pier" overlooking the water. The pier projects into and overlooks the large plaza in the direction of the open space beyond and to the broad sky above the nearby bay. The plaza contains a paving pattern which is scallop-shell in form from one direction, or wave-like from the other, thereby enhancing the harbor metaphor. Other elements here include a crescent of flowering trees which provide a backdrop for the podium and a curved seating area in the sun. Atop the podium are three flagpoles, as well as a paving pattern incorporating the nautical star motif found on existing balconies throughout the Mary Ellen McCormack Development. The edge of the Square is treated in traditional fashion with park benches and new steel picket fencing to define the space and protect the planting. The tot

lot is placed off to the side where play activities won't interfere with activities within the Square.

At the main approach, a ceremonial archway invites people into the Square from the direction of Old Colony Avenue. The other approaches from the areas between adjacent buildings are improved with removal of the old fencing; the addition of new fencing reduces the width of the paths to a more pedestrian scale; new planting softens building foundations and highlights entry stairs.

There are several alternate locations in the site plan for the incorporation of work by an artist. These locations include the gateway along the entry path, the face of the podium, and on top of the podium. The artists have been encouraged to make additional suggestions during the development of their concepts. Several proposals have been submitted by various artists; these proposals are discussed in the next section.

The Steering Committee at Mary Ellen McCormack Development is in the process of developing a maintenance program. This program would consist of a commitment of two BHA maintenance staffpersons to maintain the Square exclusively. This represents 80 man-hours a week of maintenance. In addition to this, a Perpetual Maintenance Fund will be established through donations from local vendors supplemented with funds raised through raffles, neighborhood holiday parties and events organized by the Neighborhood Task Force and the local youth organization. The fund, representing an annual budget of \$300,000 to \$500,000 will cover the feeding and pruning of plant material as well as replacement of dead or damaged plant material. The Neighborhood Task Force will also organize the volunteer cleanup of the Square following major events. These efforts represent a major commitment by the community to ensure the upkeep of the Square.

The site plan addresses and incorporates all of the program elements developed together with the Steering Committee at the Mary Ellen McCormack Development. In doing so, the proposed site improvements for Harbor Village Square return the space to the community for their future enjoyment and prosperity.

Artists' Proposals

Artist's Proposals

The following artists have submitted proposals for the Harbor Village Square Project:

Albert Paley, Rochester, NY
Dimitri Gerakaris, New Canaan, NH
George Greenmeyer, Marshfield, MA
Joyce McDaniel, Boston, MA

All the artists have submitted written proposals, occasionally elaborated with small sketches. They have also enclosed resumes and/or photos of their work. Due to the concurrent timing of the submission schedule and Albert Paley's out-of-town lecture series, it was necessary to paraphrase his proposal from a series of phone calls in mid-October. The information on his background and experience comes from Connoisseur, "Mind Over Metal", October 1987, Vol. 217, No. 909.

MIND OVER METAL

Anthony Brandt

■ he escalator faces you as you enter the building. You get on it and ride by steel pylons, draped with flowing, billowing steel ribbons, that become larger and more complex as you near the top, where the pylons flare out to form a kind of arch, as if great wind were moving through them. Or "as if," in the maker's words, "extending without motion."

At Houston's Wortham Center, the goal was to establish a sense of grandeur and a sense of festivity at the same time. In designing this brand-new home for the Houston Grand Opera and the Houston Ballet, the architects, Morris Aronson and Associates of Houston, took care of the grandeur themselves. The Wortham presents itself as a massive, 450,000-square-foot building vaguely Romanesque in style. You enter through a ninety-foot-high arch into a grand entry hall, facing the escalator which rises under an austere, enormous barrel vault to arrive at the Grand Opera House, its ceiling clad in ten-foot brass plates. It is grand, all right, not Texas grand but Roman—not, that is, braggado and extravagant but classical. It has the severe grandeur of a Roman temple. The building contains no decoration of its own kind.

Except for Albert Paley's. The architect left the sense of festivity to Paley. The marriage is nearly perfect, grandeur and festivity at once, a setting worthy of the artist himself. "If you think of the Colosseum in Rome," Paley says, "it had a very clean, rational buildings, very geometric, very architectonic, and then you have these festivals you would have these ritual processions with festooned garlands and ribbons; so what we were doing was that the escalator was to be kind of the ritual procession. I think this is the thing I've ever done."

Paley's work has been getting larger, more demanding, and more interesting for him while remaining unusually difficult to classify. He emerged from the Tyler School of Art, at Temple University, in

1969 already an award-winning jeweler. He had his first one-man show the same year, but even then it would have been inaccurate to call him a craftsman and let it go at that. "It was always the thing," he says, "that the fine artist was making the significant statement. The craftsman?" He fishes for words. "He wasn't supposed to be as creative. All this snobbery."

A child of the rebellious 1960s, he refused to be bound by the usual distinctions among the arts. He approached a piece of jewelry, he says, "as an art object, with the same integrity and the same intellectual, philosophical base, the same kind of resolution, the same kind of judgment, the same kind of premise as you would use approaching sculpture or painting." He adds, "It was very important to me to make those statements." Make them he did, with great success. Working directly in the metal, with no preliminary drawings, Paley made some 500 pieces—brooches, pins, pendants, rings—over the next seven or eight years, most of them looking much like his later work in architectural sculpture, full of convolutions, twists, and intertwinings, abstract but vaguely organic in design, and extremely complex.

As the 1970s wore on, even as his reputation grew and show followed upon show, Paley did less and less jewelry. He had become more and more interested in working metal on a much larger scale.

"I started thinking," he says, "why was the stuff ornamental? What the hell was I doing? This was part of my investigation of my own mental process, and I looked around me and Scandinavian design was the popular design. It was very simplistic, very minimal. Architecture was stainless steel and glass. And here I am, doing this baroque organic jewelry and trying to understand what was happening."

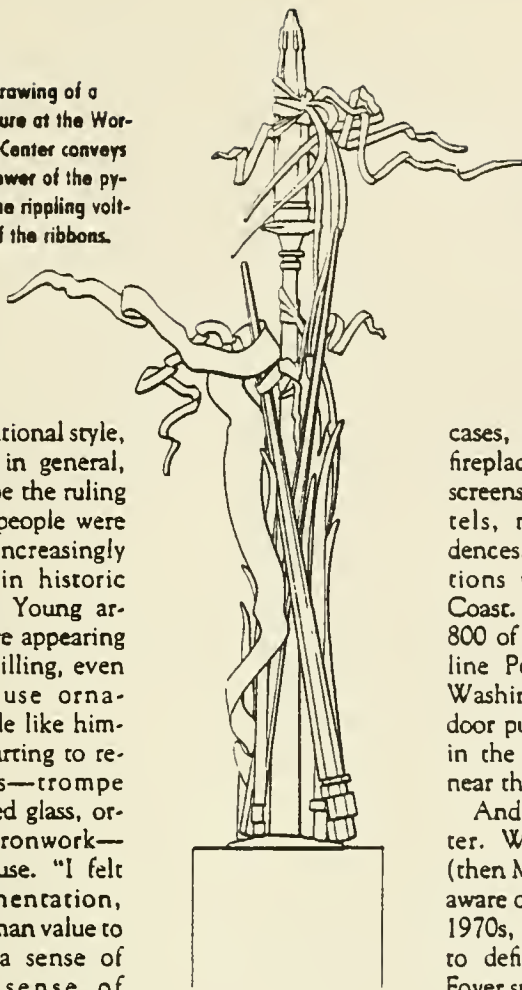
What was happening, he decided, was that "the human spirit was reasserting itself" in a resurgence of ornamentation.



Above: Albert Paley working on his *Animal Sculpture* in Rochester. Opposite: His steel creations line the escalator banks at Houston's new Wortham Center, lending the building an air of grandeur.

Albert Paley
and his
enigmatic
sculptures

This drawing of a sculpture at the Wortham Center conveys the power of the pylon, the rippling voltage of the ribbons.



"I started thinking, Why was the stuff ornamental? What the hell was I doing?" recalls the sculptor.

The International style, modernism in general, might still be the ruling mode, but people were becoming increasingly interested in historic restoration. Young architects were appearing who were willing, even eager, to use ornament. People like himself were starting to revive crafts—trompe l'oeil, stained glass, ornamental ironwork—long in disuse. "I felt that ornamentation, adding a human value to buildings, a sense of color, a sense of touch—the type of human significance I felt in jewelry in the early 1960s—had a whole new arena in architecture. And I threw myself wholly into that."

In 1972 he entered a design competition for the "Portal Gates" in the Renwick Gallery, in Washington, which the Smithsonian Institution was restoring. He won. It took him well over a year to make the gates. Seven and a half feet tall, composed of mild steel, brass, bronze, and copper, they are magnificent, without question one of the greatest pieces of architectural ironwork in this century.

Further commissions followed in rapid order. He did gates for the Philadelphia Redevelopment Authority, the Senate Chamber of the New York State Capitol, the Marriott Hotel in Washington, the Metropolitan Boston Transit Authority, and private residences. His exterior sculptures grace a museum and a theater in Rochester; he has done door pulls, clock

cases, fountains, garden gates, fireplace enclosures, security screens, and other devices for hotels, museums, private residences, restaurants, and corporations up and down the East Coast. The tree grates—there are 800 of them—and benches that line Pennsylvania Avenue, in Washington, are his; so are the door pulls and a metal sculpture in the Willard Office Building, near the White House.

And now the Wortham Center. When Morris Architects (then Morris Aubry) first became aware of Paley's work, in the late 1970s, they commissioned him to define some of the Grand Foyer space with an architectural or sculptural screen. After that fell through, they wanted a set of lamps in the shape of palm trees that would line the escalators. The lamps would have been knockoffs of designs for the Brighton Pavilion, in England, however, and, as Paley bluntly puts it, he doesn't "do other people's designs. Besides, in the postmodern vernacular, starved for ideas, these palm-tree lights have been used excessively." The final result was, of course, the pylons—sculptures that complemented the architectural space.

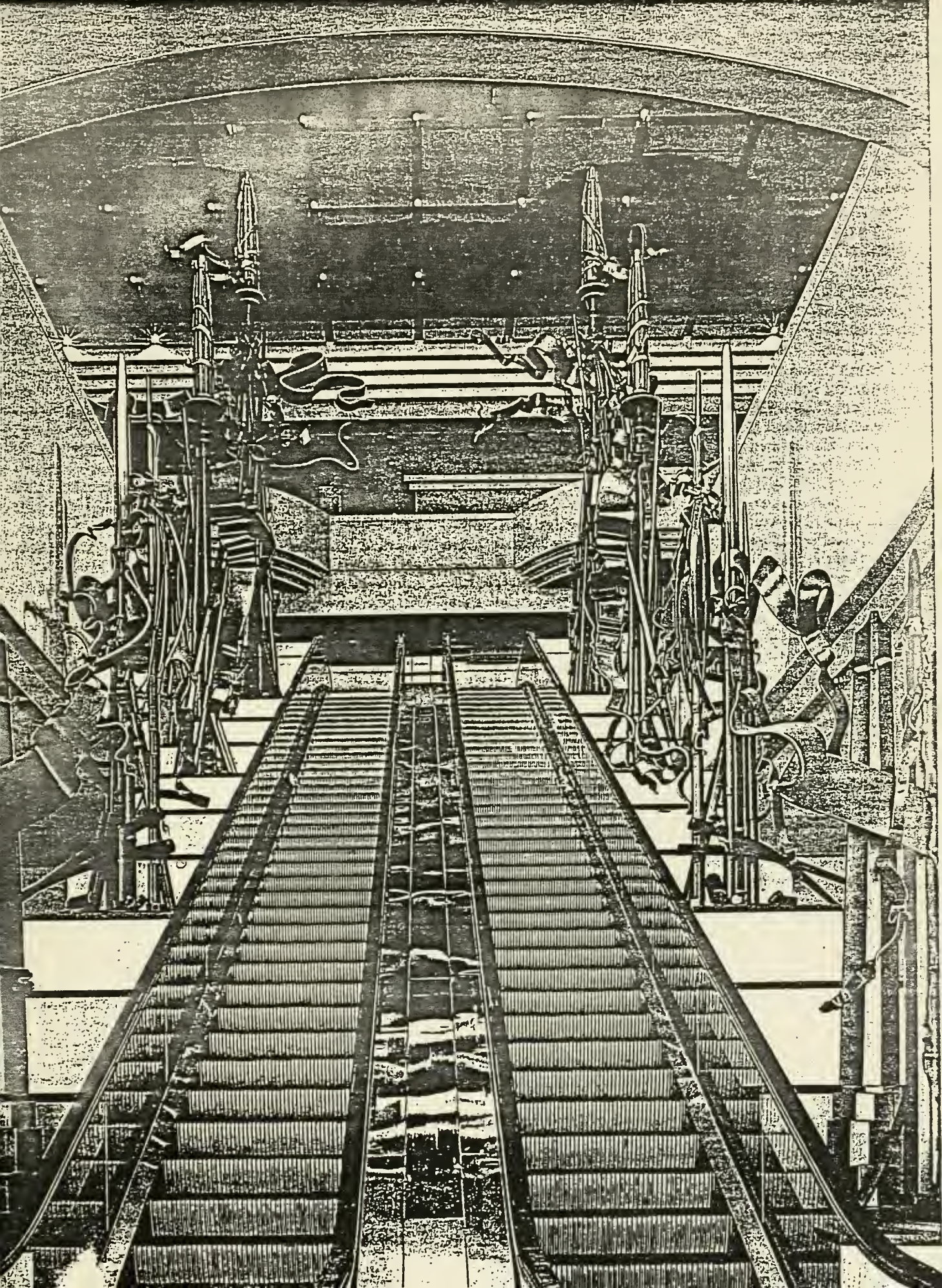
In his early forties, Paley still looks like a product of the 1960s. He wears his hair long and ties it up in back when he works. He dresses casually and lives in a huge old carriage house in Rochester, New York, with the artist Frances Welles; the house is a lifelong remodeling project. But he is by no means the lonely, defiant artist pursuing his vision down the alleys of the avant-garde. His phenomenal success has made him as much a businessman as an artist. For years he worked in a small, overcrowded metal-fabricating shop buried in the rundown industrial center of Roches-

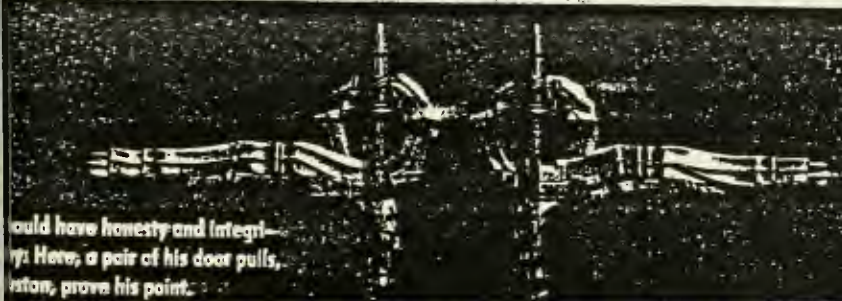
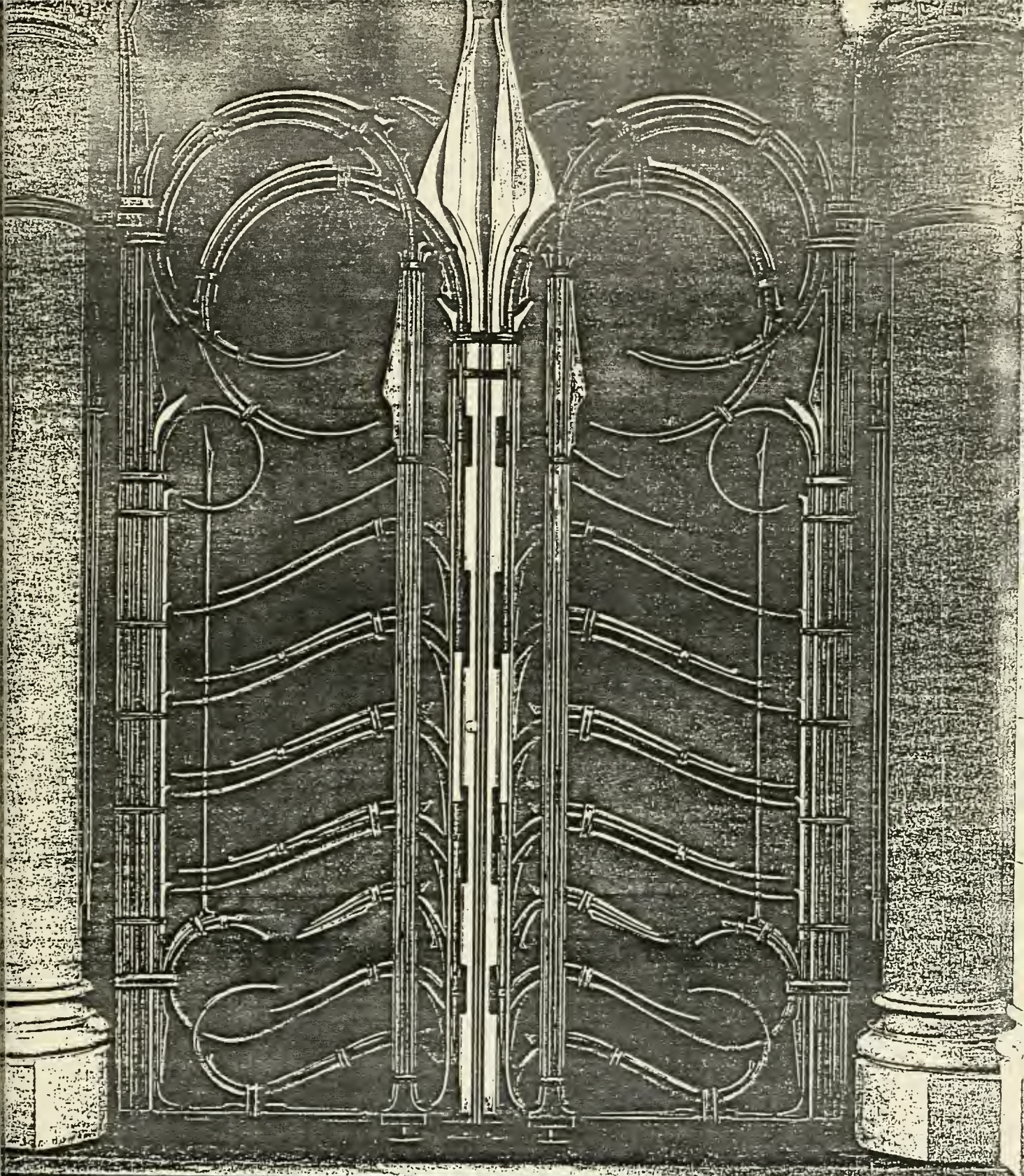
ter. The place had no amenities, no space; the equipment was old; he and his four or five assistants were always in one another's way. Now he has moved to two floors of a restored factory elsewhere in the city; the new space has mostly new equipment, a kitchen, showers for his men, a lounge, a showroom, his own private office, and perhaps nine times the square footage of the old place—which he is keeping. When Paley is not working he is teaching; he fills the artist-in-residence chair at the College of Fine and Applied Arts of the Rochester Institute of Technology, lectures internationally, is in demand for seminars and conferences, and occasionally takes students as apprentices, all while continuing to win awards and show his work.

The artist as small businessman, then. The artist as careerist. The description would be a put-down if the work were losing force, but it is not. It only gets better. Paley remains unclassifiable, a businessman, a craftsman, an artist, but most of all someone committed to, in his words, "an attitude; it's a caring and concern for materials, an honesty." He struggles to express it, fails, and then comes back to the subject later: "If I saw myself as running a factory that created architectural sculpture, and the main thing was to create these objects that could be put up and make money, it would be foolish for me to do the kind of detail work I do where people couldn't see it. But I approach it as an art object and an extension of how I see and feel things, and to me the object should have this kind of honesty and integrity about it. It should reach its own refinement and resolution."

Which means none of the welds will show; everything will be done by hand; the work will be seamless. The finished piece will meet the criterion that separates art from mere enterprise: it will open our eyes to the world, and it will move us. □

Anthony Brandt has written extensively about the art world.





Utterly at home making sculpture to enhance buildings, Paley turned out these exuberant gates for the New York State Senate Chamber, in Albany. He has also made security screens, fountains, and clock cases and gets better with each new job.

ould have honesty and integrity. Here, a pair of his door pulls, in stone, prove his point.

Albert Paley

Education

BFA Temple University, Tyler School of Art
Philadelphia, PA

Primary Teaching Experience

Rochester Institute of Technology

College of Fine and Applied Arts

Artist-in-Residence

International Lectures, Seminars, and Conferences

Selected Public Art Commissions

Wortham Center, Houston, Texas; Morris Aubrey, archs.

Professional Sculptures and Archway for Grand Entry Hall

Willard Office Building, Washington, DC; metal sculpture, door pulls.

Pennsylvania Avenue, Washington, DC; tree grates (800), benches.

Metropolitan Boston Transit Authority, State Street Station, Boston, MA; metal sculpture Archway.

New York State Senate Chamber, Albany, NY; bronze gates.

Competitions

Renwick Gallery, Smithsonian Institute, Washington, DC; portal gates.

Proposed Concepts for Mary Ellen McCormack Development

#1: Ceremonial Archway - intended to draw focus from Old Colony Avenue toward the park. The gateway will provide a scale transition between the high canopy trees and the pedestrian and ill be an expression of invitation from a distance. Wave-like forms in painted steel will recall the harbor theme of the Square.

#2: Decorative Housing for Flagpoles - Wave-like forms in painted steel will wrap around the flagpoles to heights of 7'-9', the tallest in the center. The scale, slightly taller than a person, will engage the observer both at close range and at a distance.

#3: Sculpture on Face of Podium - This will consist of an elaborate composition of forms in bronze bas-relief. The forms will all be suggestive of the marine environment. This will highlight the podium as the central focus of the Square.

GEORGE GREENAMYER
994 CARESWELL ST.
MARSHFIELD, MASS.
02050. SCULPTOR

October 21, 1987

John Amodeo
Schreiber Associates
42 Pleasant Street
Watertown, Ma 02172

Dear John,

Enclosed are a lot of quick concepts as the time is tight. If you need to call me, I can be reached at Mass Art 232-1555 ext. 211 or at home 834-9688.

All work I propose would be produced in mild steel, sandblasted, primed, and finish coated. Work should be mounted on legs to discourage climbing and vandalism. Some of the following ideas could also be self lighting as well. Figures, vehicles, and buildings would be hot forged or blackmithed.

Concepts:

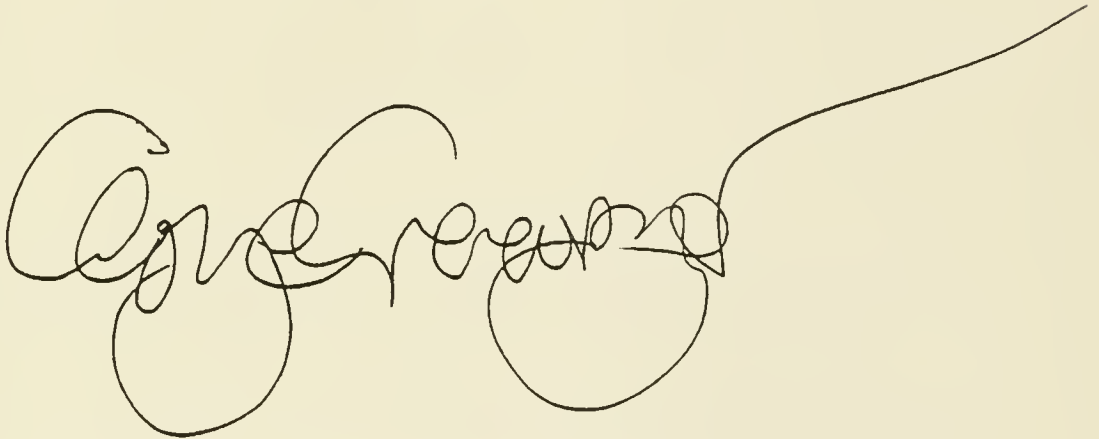
1. For your suggested ceremonial archway, create a sculpture that would be a literal gateway. The work could celebrate a visual narrative of Old Harbor Village (type of architecture, industry and people).
2. Create a standing fence-like sculpture that would stand to the back of the podium. On the top could be the narrative of Old Harbor Village. My contention is that the sculpture can be an energy source. The podium is the dominant element, perhaps the sculpture can generate more reasons to be there.
3. Create a stonehenge-like circular structure in the middle area of the podium to energize the aesthetic power source. A 360 degree Old Harbor Village could be built on the upper circle.
4. Have more transitional gateways to help define place (inside/outside transition).
 - a. Gateways on street entrances
 - b. One entrance where you have a marked ceremonial gateway
 - c. A major sculptural element of like style in the circle before the plaza entrance.

5. Any chance of wind machines instead of flags on the podium with sailing ships, etc. that are moving. I feel ten verticals with working wind machines, whirligigs, or wind indicators would be interesting. A wind machine of mine is now on display at Sasaki Associates. (See slide #5.)

In short, viewers really appreciate kinetic sculpture, a narrative, and a sense of humor. My work could bring a sense of identity, historic reference and warmth to the site.

I hope the enclosed is helpful in your planning.

Sincerely,

A large, stylized handwritten signature in dark ink. The signature is cursive and fluid, with a long, sweeping horizontal line extending from the right side of the name across the top of the page.

George Greenamyre

GG/bb

GEORGE GREENAMYER
994 CARESWELL ST.
MARSHFIELD, MASS.
02050, SCULPTOR

STATEMENT

First and foremost I consider myself a regional narrative sculptor.

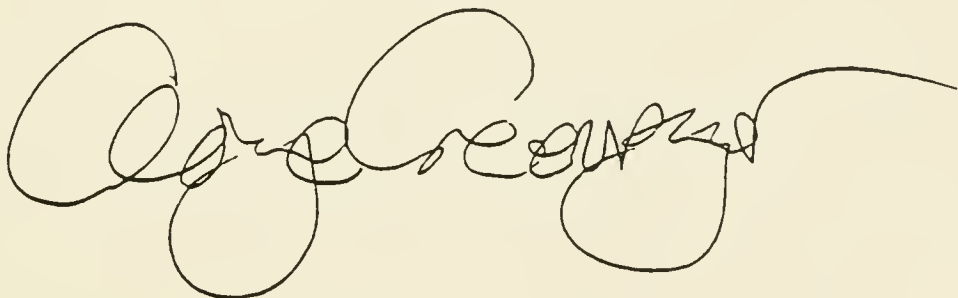
Much of my inspiration comes from structural engineering, Shaker furniture, folk art, Jules Verne, Yankee tinkering, military hardware, architecture, and various visual utopias produced by naive artists.

I seek and enjoy input from historic reference, local idiosyncracies, materials, inventions, etc.; anything that gives me clues as a designer to make the concept belong to the site.

My work has a multi-level aesthetic, narrative, and concept that can be understood by the non-art person as well as the esoteric critic.

I work in steel which is vandal and weather-resistant and designed to be easily assembled on site. The material is arc welded, drilled or forged. It is then sandblasted, primed and finish-coated.

I have worked many times with public arts agencies, public space designers, landscape architects, transportation systems, and private industry. I work easily with groups, am very organized, and realize major projects within budget and on time.

A large, stylized handwritten signature in black ink, likely reading 'George Greenamyer', with a long horizontal flourish extending to the right.

GEORGE GREENAMYER

994 CARESWELL ST.

MARSHFIELD, MASS.

02050, SCULPTOR

EDUCATION

1969 M.F.A., University of Kansas, Lawrence, KA, Sculpture
1963 B.F.A., Philadelphia College of Art, Philadelphia, PA, Dimensional Design

PRIMARY TEACHING EXPERIENCE

1968-current Massachusetts College of Art, Boston, MA
From 1978, Professor, Sculpture Department

Has participated in numerous lectures, demonstrations, seminars, and workshops including Haystack Mountain School of Crafts, ME and Penland, NC.

PUBLIC ART COMMISSIONS

1988 Public Safety Building, Wilmington, DE, Wilmington Percent for Art, (To be completed)
1988 Golda Meir Library, University of Wisconsin, Milwaukee, WI, Wisconsin Percent for Art, (To be completed)
1987 Lechmere Parking Facility, Cambridge, MA, Cambridge One Percent for Art, (To be completed)
1987 North Shore Community College, Lynn, MA, Massachusetts One Percent for Public Art
1987 Fire Station #13, Toledo, OH, Toledo One Percent for Art
1986 Ventress Memorial Library, Marshfield, MA, Marshfield Arts Council and gift of artist
1985 Fire Station #43, Baltimore, MD, Baltimore One Percent for Public Art
1985 Dempsey-Anderson Ice Arena, Anchorage, AK, Anchorage One Percent for Public Art
1984 Dadeland South Rapid Transit Station, Miami, FL, Dade County Art in Public Places
1984 Quinebaug Community College, Danielson, CN, Connecticut One Percent for Art
1983 American Electric Power, Columbus, OH, in association with Saski Associates, landscape architects
1976 Essex Street Station, Massachusetts Bay Transportation Authority, Boston, MA, One Percent for Public Art

OTHER PUBLIC ART EXPERIENCE

- 1985 Ice Sculpture for First Night '86, Boston City Hall Plaza, Boston, MA, Environment with Otto Piene, Paul Earls, and Joan Brigham
- 1984 Ice Sculpture for First Night '85, Copley Plaza, Boston, MA
- 1984- Member of World Sculpture Racing Society, Events in Cambridge, current Springfield, and Worcester, MA, Norwalk, CN, and Milwaukee, WI

GRANTS AND SELECTED AWARDS

- 1986 Best Sculpture, World Sculpture Racing Society, Norwalk, Cn
- 1984 Bronze Award, International Art Competition, Los Angeles, CA
- 1979 Fellowship, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, MA
- 1977 Artists Fellowship, Massachusetts Arts and Humanities Foundation
- 1977 Louis Comfort Tiffany Foundation Grant, New York, NY

SELECTED EXHIBITIONS

- 1987 Contemporary Sculpture at Chesterwood, Stockbridge, MA, juried
- 1987 3D at Mass Art, Federal Reserve Bank, Boston, MA, invitational
- 1986 Public Art Process, Metro-Dade Art in Public Places, Miami, FL, invitational
- 1986 Evils of Power, Southeastern Massachusetts University, N. Dartmouth, MA, juried
- 1985 Alumni and Faculty of Massachusetts College of Art, Bank of Boston, MA, invitational
- 1985 Southern Exposure, Brockton Art Museum, Brockton, MA, invitational
- 1984 Public Sculpture in Columbus, University Gallery of Fine Art, College of the Arts, Columbus, OH, invitational
- 1984 Contemporary Sculpture at the Museum of Fine Arts, Springfield, MA, invitational
- 1984 Contemporary Sculpture at Chesterwood, Stockbridge, MA, juried
- 1983 Brockton Art Museum Triennial, Brockton, MA, invitational
- 1983 The Haystack Tradition: Art in Craft Media, Rose Art Museum, Brandeis University, Waltham, MA, William Benton Museum, Storrs, CN, Museum of Art, Bowdoin College, Brunswick, ME, juried
- 1981 One Man Exhibition, Laumeier International Sculpture Park, St. Louis, Mo
- 1981 Sculptures for the Blue Collar Mind, One Man Exhibition, Lopoukhine Magduch Gallery, Boston, MA
- 1981 Child's Play, Wit and Whimsy in Contemporary Sculpture, The Queen's Museum, Flushing, NY, invitational
- 1981 Sculpture Documentation, San Francisco State University Art Gallery, San Francisco, CA
- 1981 American Sculpture, Saks Fifth Avenue, New York, NY
- 1981 One Man Exhibition, Neill Gallery, New York, NY

SELECTED PUBLICATIONS

- 1984 Sculptor's International Magazine, August-September, photograph and article
- 1982 Art in America, January, photograph and review, John Baker, critic
- 1981 Art New England, December, photograph and review, Richard Ministello, critic

Art in America

JANUARY 1982

George Greenamyre at Stewart Neill

Of the five steel sculptures by George Greenamyre in this one-man show of

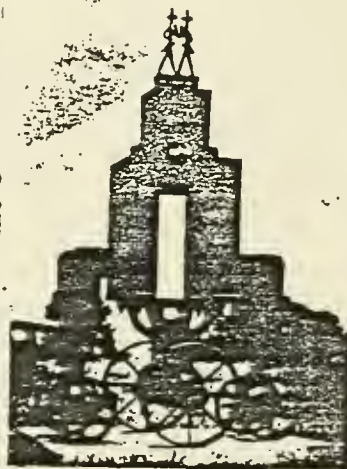
work from the past two years, four are variously colored and the result of both forging and welding; in these respects they differ from the sculptor's black welded works of the late 1970s. The exception, *Puffing Billy* (1981), is huge, black and steam-engine-like, and shows the continuing influence on Greenamyre of "Steam and Gas" shows, those weekend exhibitions of antique tractors and the like kept operational by the enthusiasm and ingenuity of rural linkerers. Greenamyre admires the devotion of these country engineers and appreciates not only the explicit nostalgia of their work but also its artistic value as something done purely for its own sake. In the past two years Greenamyre has become absorbed in the work of whirlingig makers. The kinetic principles underlying these weathervane-like wind toys are of obvious concern to Greenamyre in *Uncle Sam Blessing The American Way Of Life* (1980), whose elaborate wind-operated device moves a forged, crossbearing Uncle Sam figure in such a way that he blesses a row of three identical middle-class American houses. Whirlingig makers, like their "Steam and Gas" counterparts, are generally rural and therefore isolated—with the result, in Greenamyre's opinion, that their creative instincts remain more pristine than those of ostensibly more sophisticated urban artists, who have been corrupted by "professional" and careeristic purposes.

Like *Uncle Sam Blessing The American Way Of Life*, *Four Rotating Bureaucrats* (1981) uses kinetics as a vehicle for the expression of social meaning. The work consists of four pear-shaped paunchy men, identical except for the colors of their jackets and ties, each holding an identical paper document as an attribute, the lot of them revolving in an endless procession between two large wheels. The colors of their jackets—two different cool pea-soup greens, a muddy middle-range purple, and gray—are meant to satirize bureaucratic drabness, just as the circularity of bureau-

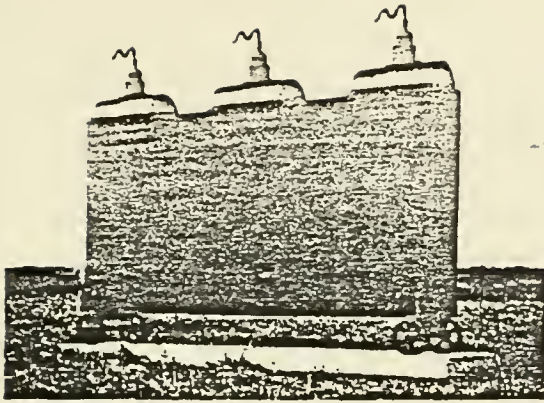
cratic activity is satirized by the rotation of the four figures. *Pink House On Wheels* (1981), a lone house that moves laterally on a single eye-level rail, might be seen as a metaphor for the stark isolation of middle American existence, but it was meant by the sculptor to be taken literally—that is, as a toy. The sculpture was inspired by a "courageous non-conforming New Hampshire farmer who painted his house pink with blue dots in the midst of all that white New Hampshire architecture." Again, what emerges is Greenamyre's identification with the isolated, autonomous visionary. *Boxing Uncle Sams* (1981), with its pair of forged fighting Uncle Sam figures atop a menacing war machine structure, suggests the nation absolutely divided against itself.

Greenamyre's search outside what he refers to as "the tired mainstream" is distinct in spirit from the self-conscious regionalism of the '30s because for him the issue is purely one of quality, while his predecessors were motivated mainly by a nationalistic concern for heartland Americanness. All of Greenamyre's new works reflect the concomitant self-confidence of his stance, and implicit in that self-confidence is a critique, clearly heartfelt, of much of contemporary sculpture. [This exhibition appeared this past fall at the Stewart Neill Gallery, New York; then somewhat augmented, it went on to the Lopoukhine Nayduch Gallery in Boston and the Laumeier International Sculpture Park in St. Louis, to Jan. 24.]

—John Baker



George Greenamyre *Boxing Uncle Sams*, 1981, welded and forged steel, 6 feet high; at Stewart Neill



George Greenamyre - *Puffing Billy*

Lopoukhine Nayduch Gallery/Boston
**George Greenamyre: Sculptures for
 the Blue Collar Mind**

George Greenamyre's sculpture is well known and much of it is well placed: he is one New England sculptor who has made it in that sense. Many of us do not know his work as well as we think we do, however, and the content of his recent touring one-man show, which recently stopped in Boston on its way from New York to St. Louis, probably surprised a lot of people. While the pieces are much more subtle and ironic than the rather biting title of the show would suggest, the social comment inherent in the iconography is unmistakable.

The character of Uncle Sam has become a kind of iconographical talisman for Greenamyre. *Boxing Uncle Sam*, for example, is topped by two brightly painted figures, rendered stiffly in a style resembling that of cigar-store Indians, squared off in a classic boxing pose. There is no literal social message here but many layers of irony. Similarly, the mammoth *29 Smokes* is transformed by its title and content from being just a large construction of wheels and connectors into something much more gleeful and endearing by its topping of those little forged smokes that in Greenamyre's work refer to a whole collection of meanings relating to American housing and industry.

The American house turns up fairly often, in fact, with and without smokes, either as the standardized little box (an icon carried to the extreme in *Pink House on Wheels*) or more elaborately, as in *Uncle Sam Blessing the American Way of Life*. The latter is a modern whirligig in which a bobbing Uncle Sam holds out a cross and bows before a foreshortened row of standardized and colorfully painted suburban homesteads.

This kind of content makes Greenamyre's work fun to look at; its construction makes it interesting. The very complex base of *Boxing Uncle Sams*, for example, or the dramatic contrast in the wheels of *Careswell House*, reveal the formal fascination, competence of vision, and cleverness of construction on which Greenamyre's reputation is largely based. Perhaps this solo exhibition, the artist's first in Boston, will help us all see Greenamyre's work more completely.

New England



AEP sculpture tells tale of pioneering

Most sculptures just sit there. George Greenamyre's do things.

He is the sculptor who created the two pieces that grace the patio area in front of American Electric Power's new headquarters, 1 Riverside Plaza, in downtown Columbus.

His forte is kinetic art, and the two turbine rotors mounted on five granite pillars that AEP unveiled October 7 are the latest in a series of moving metal sculptures Greenamyre has executed over the past 11 years.

As a sculpture the rotors are powered by electric motors and rotate very slowly — at one revolution per minute. Years ago, when they were operating and producing billions of kilowatthours of electricity over their lifetimes, they were powered by steam and spun thousands of times faster. In the case of the smaller rotor, which operated at 3,600 r.p.m., its outer rim traveled faster than the speed of sound. The larger rotor, at 1,800 r.p.m., approached the speed of sound.

To AEP, if not the entire electric power industry, the sculptures have special meaning. The rotors at one time were integral parts of two pioneering generating units — one in Ohio, one in Indiana — that made major contributions to the industry's technological history. During the planning of 1 Riverside Plaza, W. S. White, Jr., AEP's chairman and chief executive officer, had wanted a sculpture in front of the new building that would be symbolic of the industry and reflect the seven-state AEP System.

And Neil J. Dean, the landscape project director, was looking for something of metal. (Dean, a graduate of The Ohio State University, is a senior associate with Sasaki Associates, Inc., Watertown, Mass., the landscape architect for 1 Riverside Plaza, as well as for Nationwide Plaza in Columbus.)

The wishes of White and Dean came together with the commissioning of Greenamyre, a sculptor from Marshfield, Mass. and professor at the Massachusetts College of Art. Let him pick up the story:

"Neil Dean and his partners at Sasaki came to a one-man show of mine in Boston," Greenamyre related. "They saw that the nature of my work was applicable to the new building. I made a presentation (of both past creations and new ideas) and was encouraged to go ahead."

The first step in creating the new work was an inventory of what might be available on the AEP System. Frank Clover, an electrical engineer in the AEP Service Corporation's Public Affairs Department, was dispatched to look into the nooks and crannies of the System's power plants, both operating and retired, and its electric substations and research centers, to see what he could find. What he came up with — pieces of generating equipment and electrical apparatus — gave Greenamyre a large variety of shapes and sizes to choose from.

The sculptor then put together two models. One featured towers, repre-



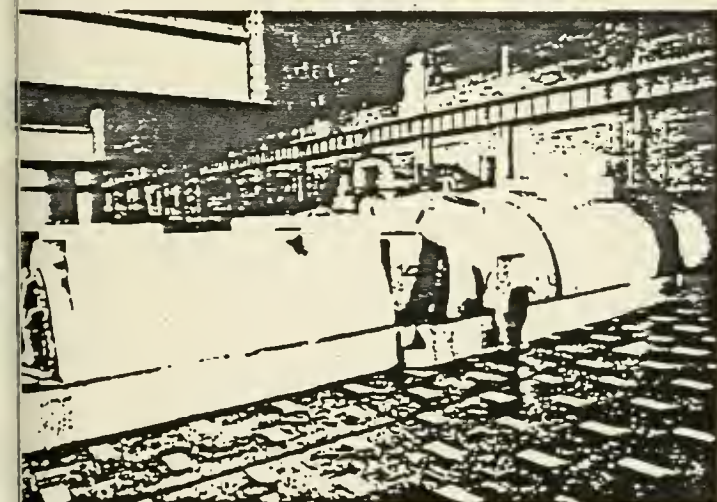
Sculptor George Greenamyre inspects the site at 1 Riverside Plaza, Columbus.

senting the transfer of electricity. "I borrowed a lot of the electrical information sculpturally," he explained. "I tried to 'celebrate' it. It was delicate, linear."

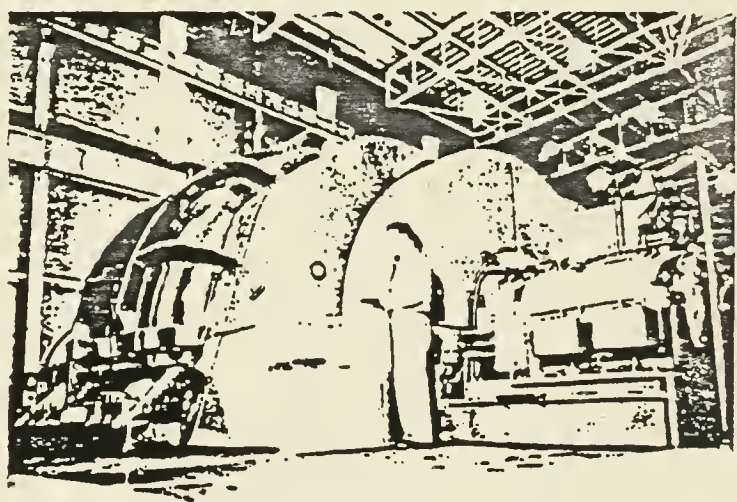
The second model focussed on the generation of power. Turbines: masculine, heavy, completely opposite from the feeling of the electric towers of the other model. "On purpose," Greenamyre added.

When White and his colleagues chose the latter concept, Greenamyre turned to translating model into actuality. He designed the steel bases or cra-

continued on page 6



Unit 6 at the Philo (Ohio) Plant.



Unit 4 at the Twin Branch Plant in Indiana.

dles on which the rotors were to revolve, and they were fabricated at AEP's central machine shop in South Charleston, West Virginia.

Meanwhile, the rotors were shipped by low-boy highway trailer to South Charleston: the larger of the two from the Twin Branch Plant of AEP's Indiana & Michigan Electric Company at Mishawaka, Indiana, and the other from the Philo Plant of Ohio Power Company at Philo, south of Zanesville and 60 miles east of Columbus. At the machine shop, the rotors were sand-blasted so that their surfaces would hold the special black paint that coats the sculpture and allows it to withstand the elements.

The five piers on which the sculpture rests are reinforced concrete covered by a veneer of Cold Spring Carmelian, a reddish granite also used as an architectural trim elsewhere around the plaza.

Why does Greenamyer like working with metal? "It's durable and strong," he replied. "It has the 20th century imprint; the 20th century voice. It seems to have infinite variety. Working with metal is like Yankee tinkering, like building a big watch."

Prior to his AEP assignment, he had done a number of metal sculptures, and all of them bore the Greenamyer trademark: they moved. "I've made some whirligig wind machines, and some solid sculpture using gears and wheels and moving parts."

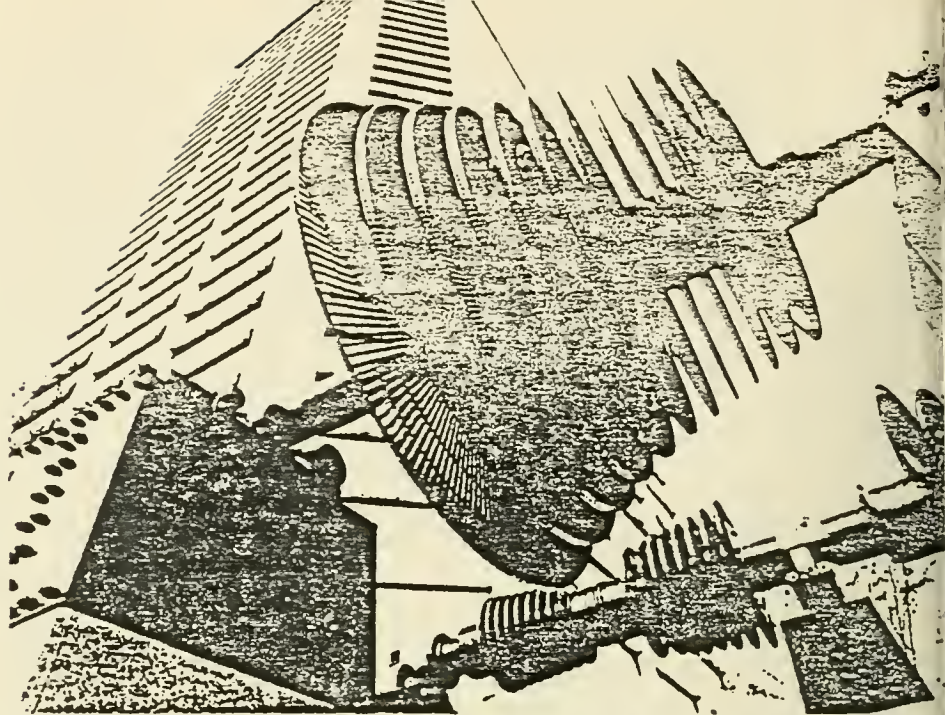
That's why he liked the Columbus job. "Their approach was that they wanted something kinetic, not static. I liked that."

Although he didn't have to do so on the AEP project, Greenamyer does his own welding in his sculpture studio in Massachusetts, where he uses a mono-rail system to handle the big pieces.

...

The smaller of the two rotors in the AEP sculpture (i.e., the one on the north side) was taken from the turbine installed in 1957 as part of Unit 6 at the Philo Plant. Philo 6, in terms of the giant technological steps it represented, was probably the most historic generating unit in electric power industry annals.

This pioneering 120,000-kilowatt unit, while small in today's terms, was



George Greenamyer's kinetic sculpture at American Electric Power's new headquarters building, 1 Riverside Plaza, Columbus.

the first in the world to operate at a steam pressure above the "supercritical" level. (At or above the pressure of 3,206 pounds per square inch, water is converted to steam without going through an intermediate "boiling" or "bubbling" stage. That is, because of the pressure, the "steam" remains in liquid form.) Because Philo 6 was an advanced-concept unit, seeking to find new ways to gain greater efficiencies in the transformation of the heat energy of coal into electric energy, AEP's engineers — prodded every step of the way by the late Philip Sporn, then president of AEP and an eminent engineer in his own right — went far beyond the supercritical point, all the way to 4,500 pounds of pressure.

But Philo 6 pioneered in other ways, too. It was the first generating unit in history to utilize a steam temperature as high as 1,150° F. and the first to employ double-reheat steam, two additional means of improving generating efficiency. (Without supercriticality of steam pressure, double reheat is not feasible.)

Philo 6 — housed in a generating station that was the present AEP System's first "super-power" plant when its original units were built in the 1920s — was the forerunner of all modern coal-fired units on the System, including AEP's newest series of six 1.3-million-kw ma-

chines, four of which are in operation (two in Ohio and two in West Virginia with two more under construction in Indiana). Philo 6 was retired in 1971 after a 17-year career of leading the

The larger of the two rotors was part of the turbine installed in 85,000-kw Unit 4 at Twin Branch. The generating unit was the first of identical units installed in AEP System power plants in three states (Indiana, Ohio and West Virginia) during World War II. While small in contrast to today's units, the Twin Branch machine was significant in its day, as it introduced to the AEP System the multi-unit, common-design concept, making possible major economies in the engineering, design, construction, operation and maintenance of such units.

AEP dedicates 1 Riverside Plaza

American Electric Power's new headquarters in Columbus was dedicated in ceremonies conducted October 7.

The 31-story structure, 1 Riverside Plaza, is the first headquarters to be owned and principally occupied by AEP in its 76-year history.

The program featured remarks by Ohio Governor Richard F. Celeste, former Governor James A. Rhodes, Columbus Mayor Tom Moody and John W. Galbreath, whose John W. Galbreath & Company was project manager for construction of the building. W.S. White, Jr., AEP chairman and chief executive officer welcomed the more than 100 state and city officials and civic and business leaders who attended. He also presided over the unveiling of a large kinetic sculpture mounted on five granite piers standing in the patio area outside the building's front entrance.

The sculpture, comprising revolving turbine rotors taken from two old AEP steam power plants, was executed by George Greenamyre, a Massachusetts sculptor specializing in kinetic works (see accompanying article). One of the rotors came from the historic Unit 6 at Ohio Power Company's Philo Plant; the other from Unit 4 at Indiana & Michigan Electric Company's Twin Branch Plant. Guided tours of portions of 1 Riverside Plaza and luncheon followed the ceremony.

By the end of October, the new building will be occupied by approximately 100 employees of the AEP Service Corporation, the owner. Additional employees now based in Canton are scheduled to move in next summer.

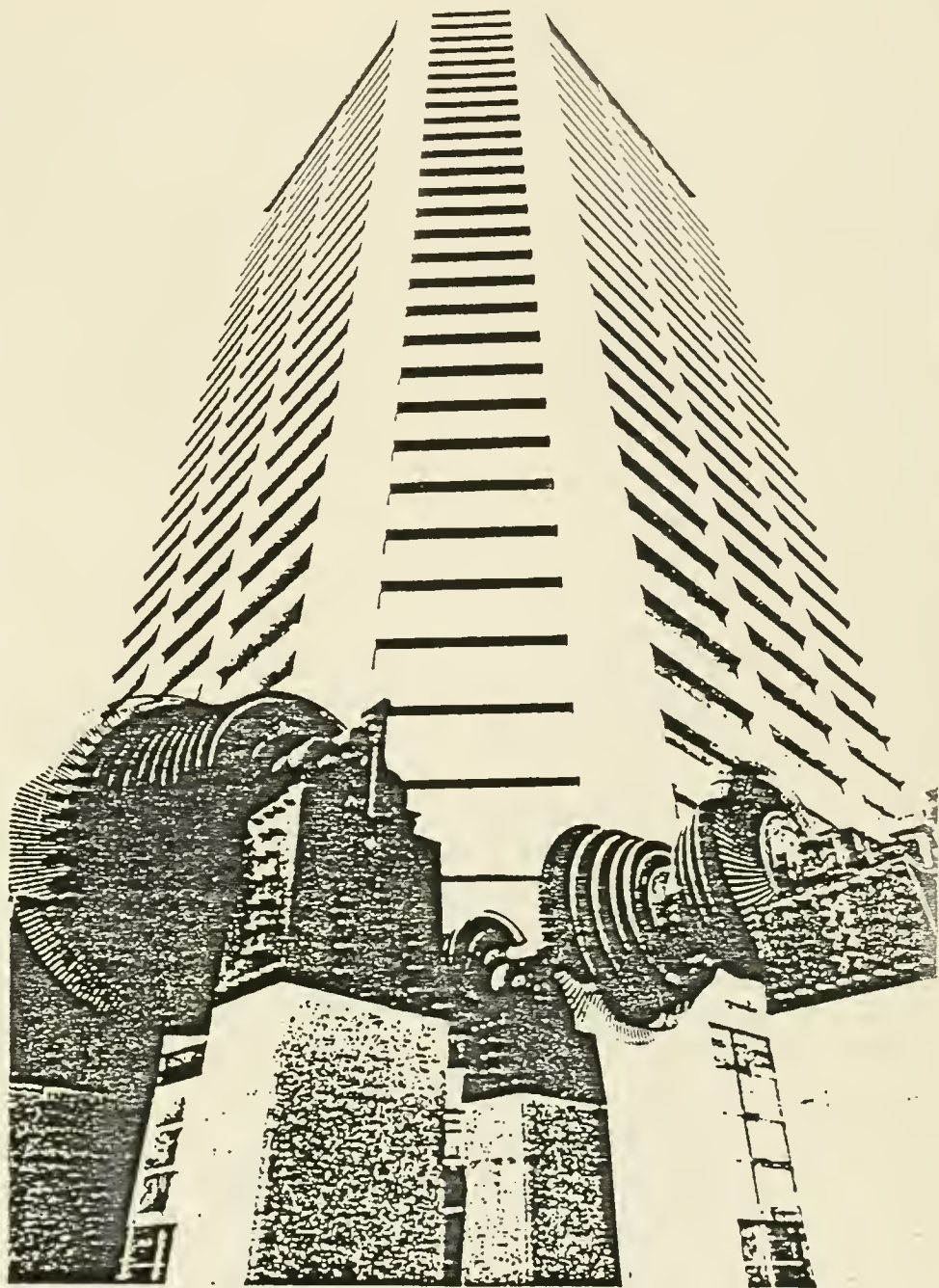
The 31-story, octagonal tower is located on the west side of downtown Columbus overlooking the Olentangy River, bounded on the east by Marconi Boulevard, on the north by Spring Street and on the south by Long Street. When AEP was founded in late 1906, American Gas and Electric Company, agreed to take over the utility proper-

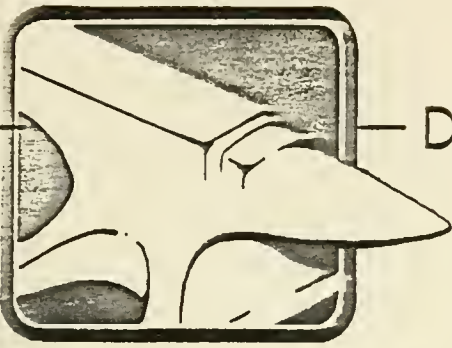
ties of the troubled Electric Company of America, a Philadelphia holding company, its offices remained temporarily in that city. Then, for approximately one year, AGE maintained offices at 2 Rector Street in downtown New York — the home of the former Electric Bond & Share Company, which had been instrumental in the formation of AGE.

In 1908, AGE moved to the then-new 30 Church Street building, also in downtown New York, at the time the largest office structure in the country. In 1958 the firm changed its name to the present American Electric Power Com-

pany and, two years later, in 1960, it moved to another downtown New York location — the then-new 2 Broadway building. This move was necessitated by the razing of 30 Church Street to make way for the new World Trade Center.

Finally, in 1980, AEP began its three-year move from New York to Columbus, where the company occupied temporary quarters until completion of 1 Riverside Plaza. The first employees moved into the new building in June, and all AEP employees in Columbus will be under one roof by later this month.





Dimitri Gerakaris

blacksmith

designer-craftsman

October 21, 1987

Mr. John Amodeo
Schreiber Associates
42 Pleasant St.
Watertown, Mass. 02172

Dear Mr. Amodeo:

I thank you for all the information and material concerning Henry Sterling Square and the invitation for me to come up with an idea for "a sculptural Gateway or other Art Element" for this project.

Projects with a strong community connection usually tend to inspire my creative nature, and I must confess, in this case, I have an idea about which I am already quite excited, namely:

I envision a sculptural gateway to occur at the narrow point between the buildings where the path leads from Massachusetts Bay towards the Plaza and Podium. This opening is approximately 60 ft. wide with the 10 ft. wide path running through the center.

I can see at this ^{60 ft. wide} location a very simple railing of verticle bars working its way in from either side. This railing is set into granite blocks to match the sea wall-nautical theme of the central area. There is a quiet ornamental band which holds these bars together. As this band moves closer to the central gateway, the band becomes larger and larger and looks more and more like ocean waves.

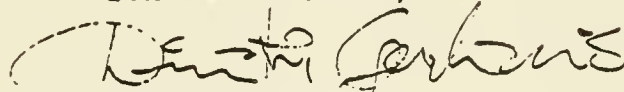
As the waves hit the granite seawall blocks -- which are stacked up higher on either side of the gateway to form piers -- the waves break, and with great energy, arch over to the center of this gateway where they meet each other, once again with the display of great energy.

In this way, the arching gateway is formed entirely of the coming together of the great, crashing waves pounding into each other. (I can polychrome this various shades of blue with touches of white). I think it would be a very energetically animated extension of the community's nautical theme. I think

it would be in harmony with the existing architecture and at the same time very much enliven the area.

I am very eager to hear what you and the members of the community think of this.

With best wishes,

A handwritten signature in dark ink, appearing to read "Dimitri Gerakaris". The signature is fluid and cursive, with a large initial "D" and a stylized "G".

Dimitri Gerakaris

Design idea ©DG, ARR 1987.

Art from the Fire

Gretl Hoffmann

Kunst aus dem Feuer

Sechzehn Kunstschmiede aus sieben Ländern

Mit 227 Fotos



Julius Hoffmann, Stuttgart

Dimitri Gerakaris

The Upper Gates Road, RFG 2, North Canaan NH, USA 05741

1947 geboren in Chicago, Illinois

1965-69 Studium am Dartmouth College, Hauptfächer Kunst und Philosophie. Arbeitet schon während dieser Zeit als Kunstschmied

1971 nach Abschlußprüfung Gründung einer eigenen Werkstatt

1973 Initiator der Kunstschmiede-Gesellschaft von Nordamerika A.B.A.N.A. 1976 deren Präsident

seit 1974 Organisator mehrerer Workshops im In- und Ausland, auch als Lehrer und Demonstrator tätig

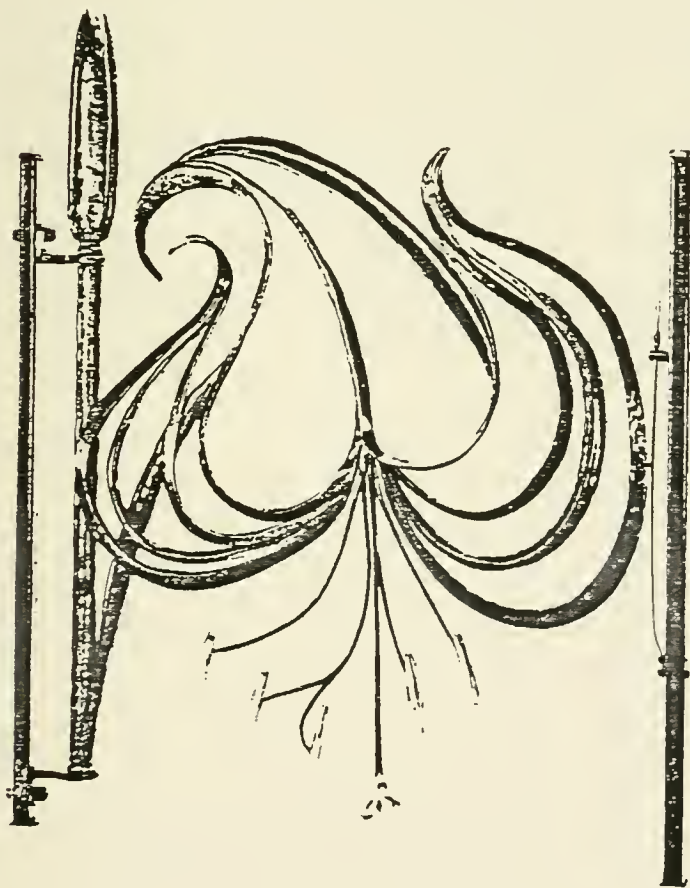
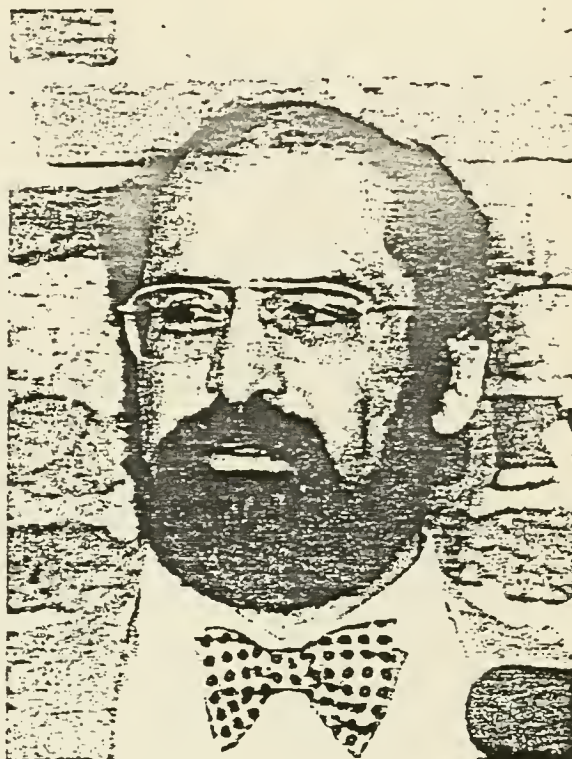
1947 born in Chicago, Illinois

1965-69 studies at Dartmouth College, majored in Art and Philosophy. During his studies he worked part time as a blacksmith

1971 after graduation set up his own workshop

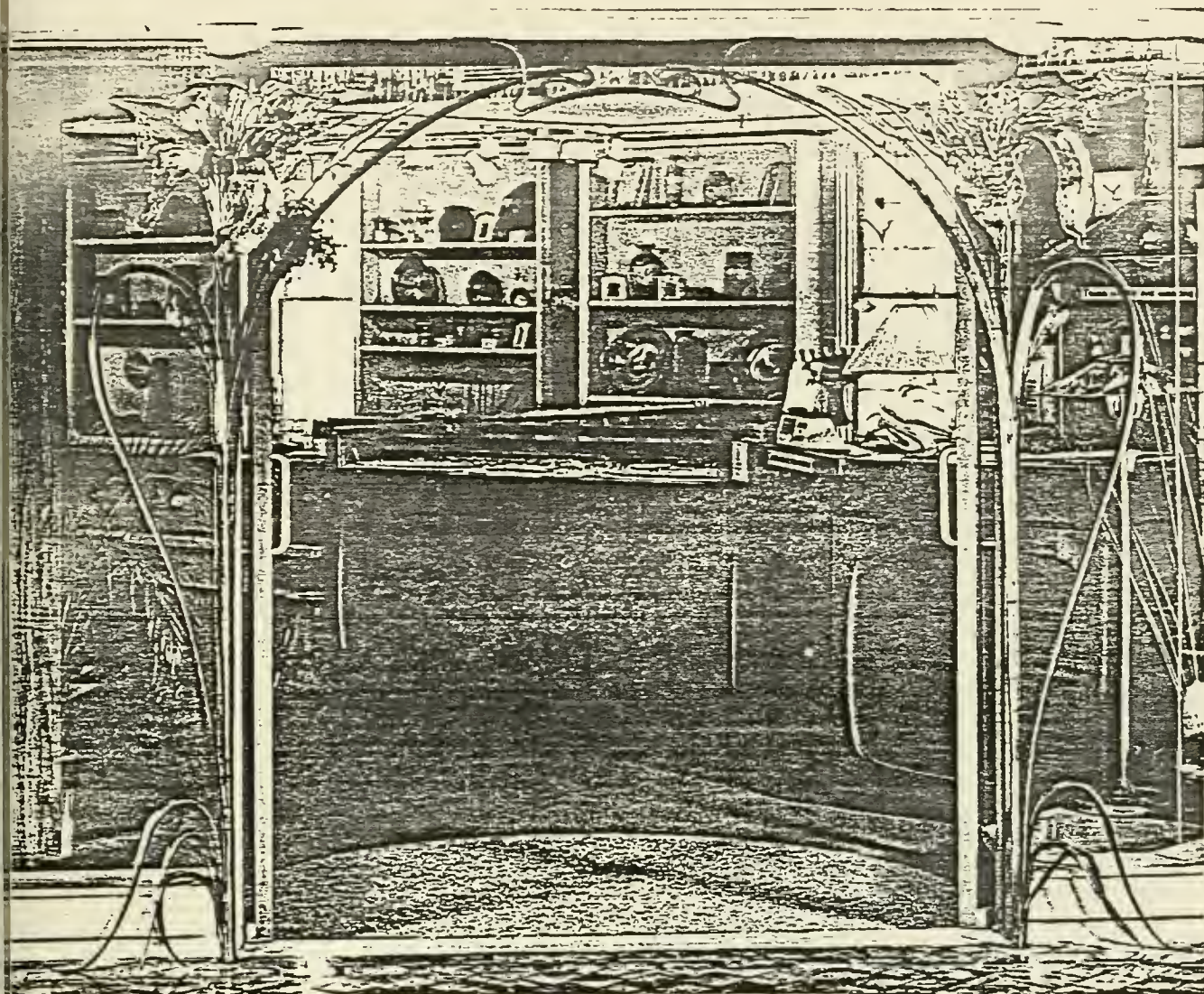
1973 founded A.B.A.N.A., the Artist Blacksmiths' Association of North America. 1976 president of A.B.A.N.A.

since 1974 organized various workshops in US and abroad, serving also as a teacher and demonstrator



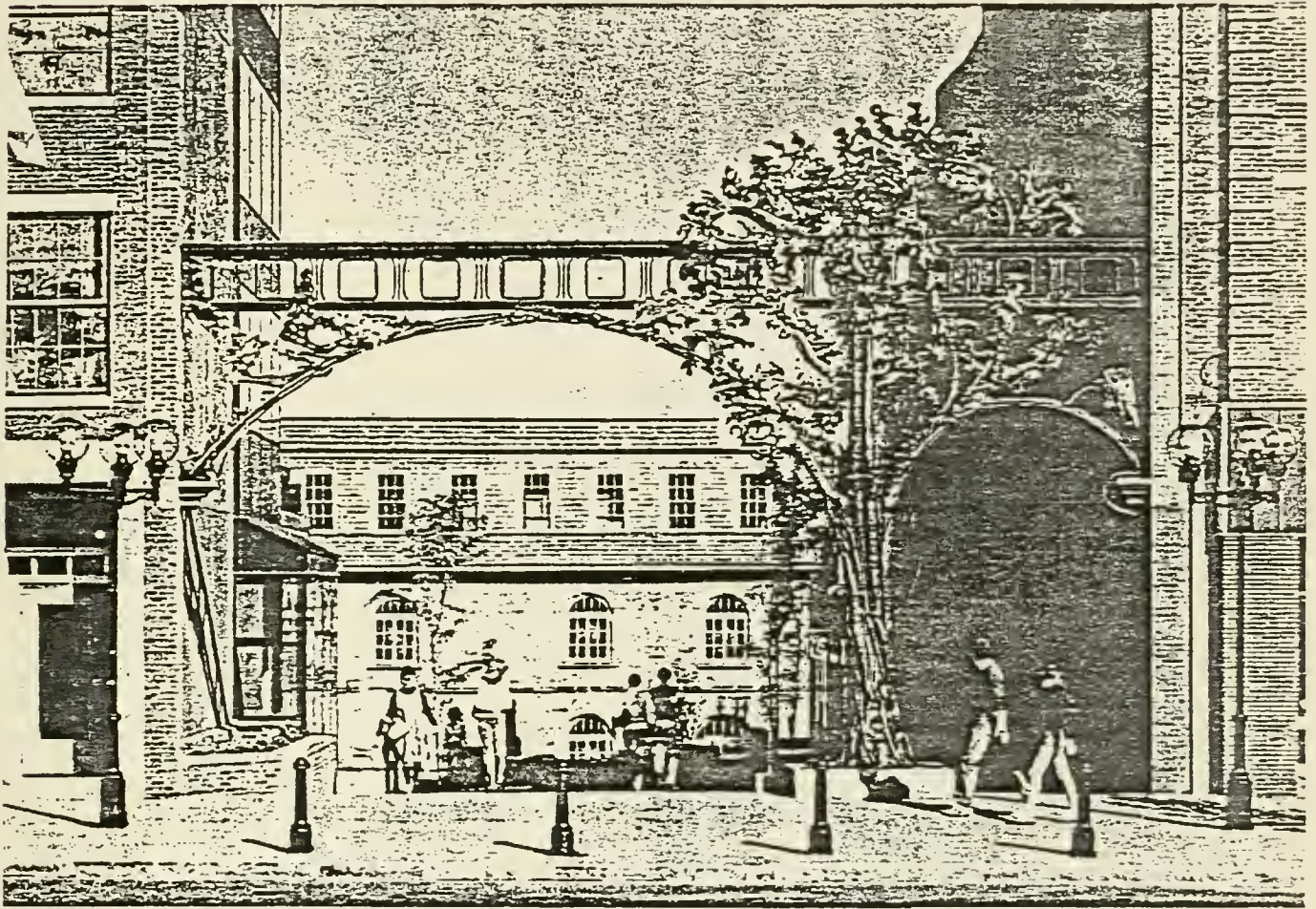
„Lilientür“, Stahl geschmiedet, Maße
1,02 × 1,14 m. 1984.

„Lily Gate“, Forged steel, Dimensions
1.02 × 1.14 m. 1984.



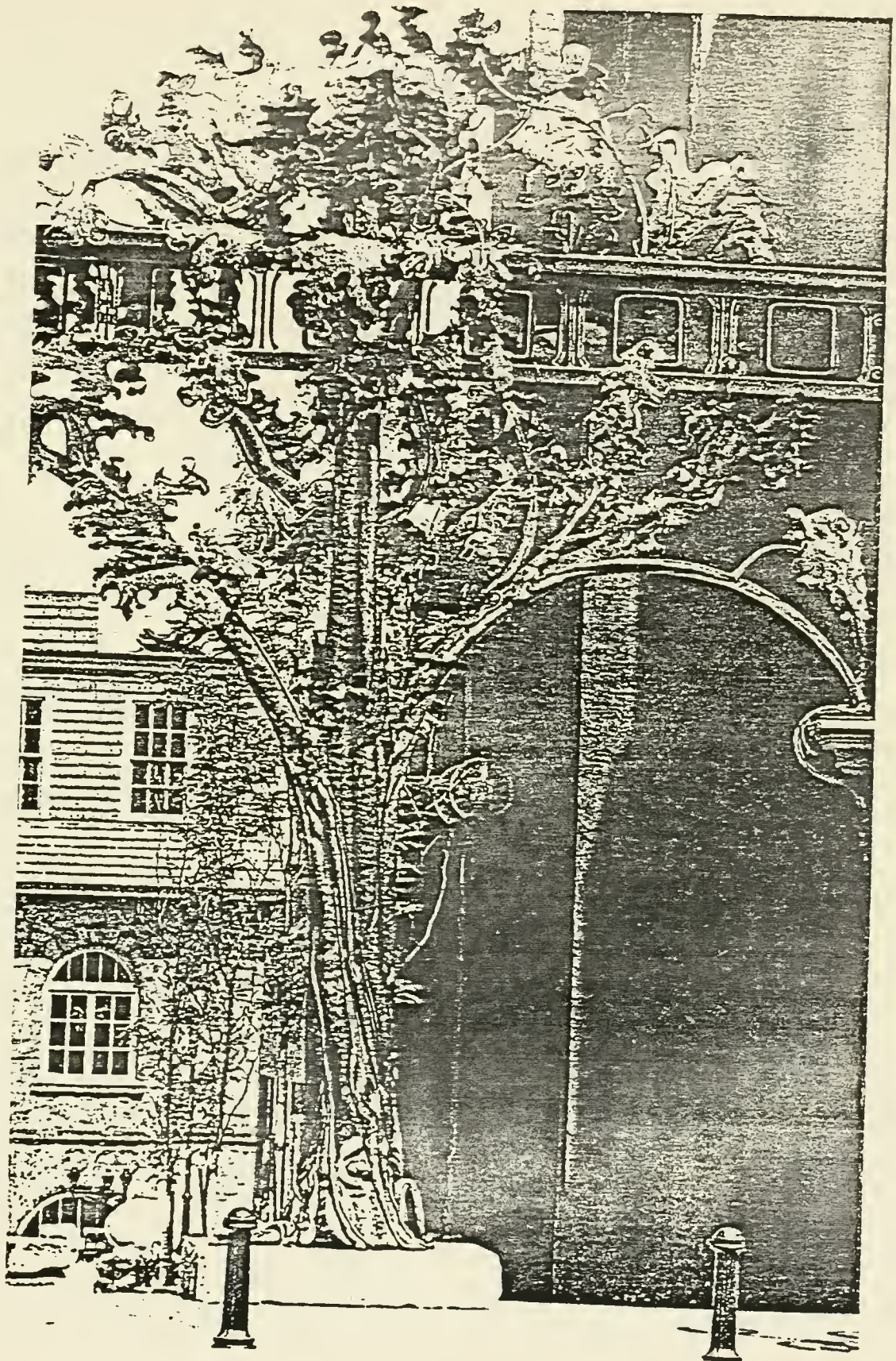
gang zu einem Schmuckgeschäft, Lebanon NH. Die Lilie ist das
kenzeichen der Firma. Bronze, geschmiedet. 1986.

ance to a Jewelry Shop. Lebanon NH. The lily is the trademark
he firm. Forged bronze. 1986.



Platzgestaltung, Eagle Square, Concord NH. Maße ca. 12×8 m. Stahl, geschmiedet. Der Baum bezeichnet das Zentrum der Stadt. 1983.

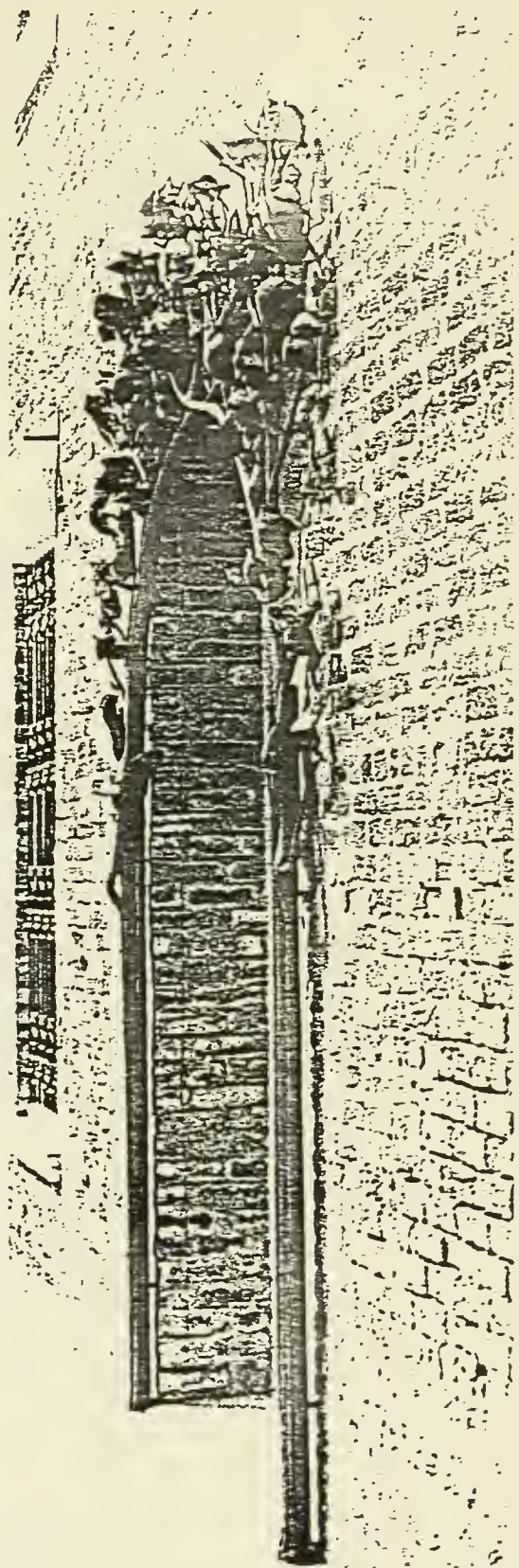
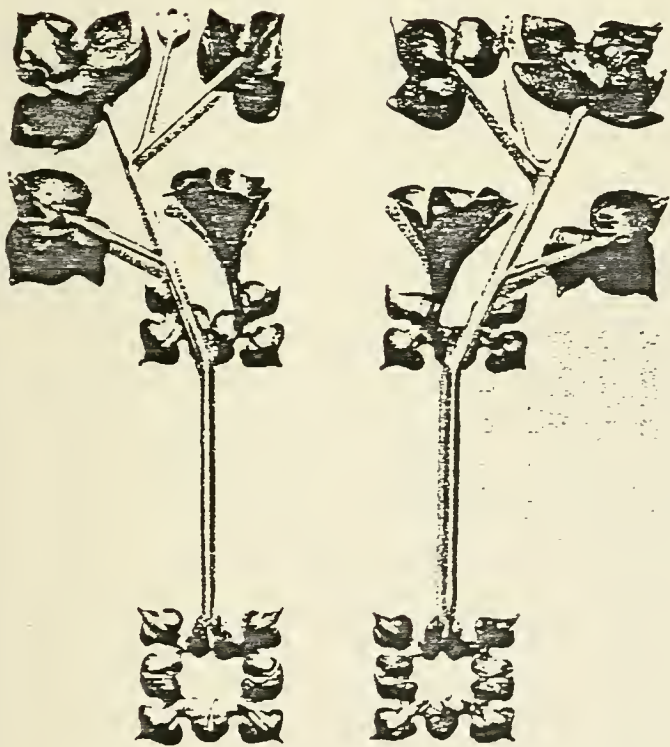
Eagle Square Gateway. Concord NH. Total dimensions 12×8 m. The forged steel tree marks the centre of the city. 1983.



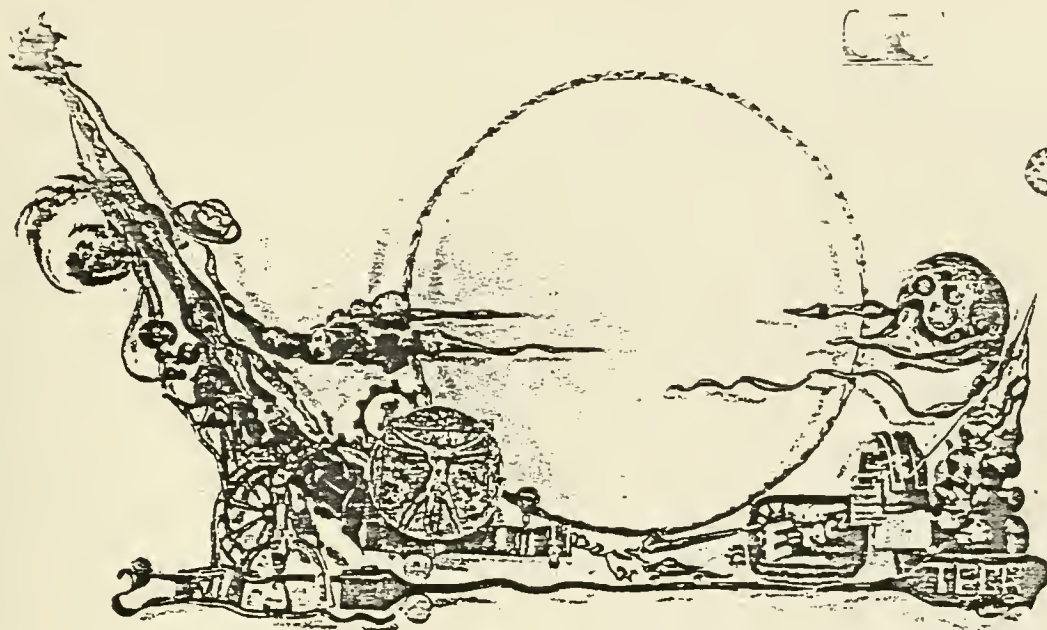


„Baumwoll-Tor“. Eingang zum W.C. Bradley-Museum, Columbus GA. Das Haus war früher der größte Baumwollspeicher in den USA. Stahl, geschmiedet. 1986.

„Cotton Gate“. Entrance Gateway to the W.C. Bradley Museum, Columbus GA. The building was once the largest cotton warehouse in the USA. Forged steel. 1986.

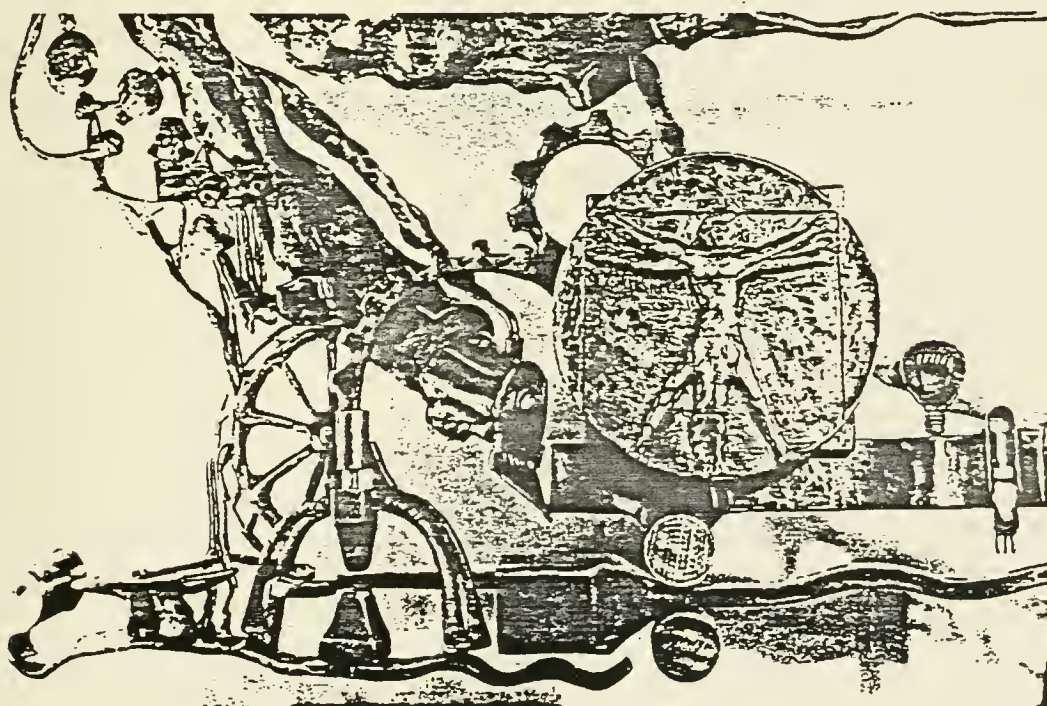


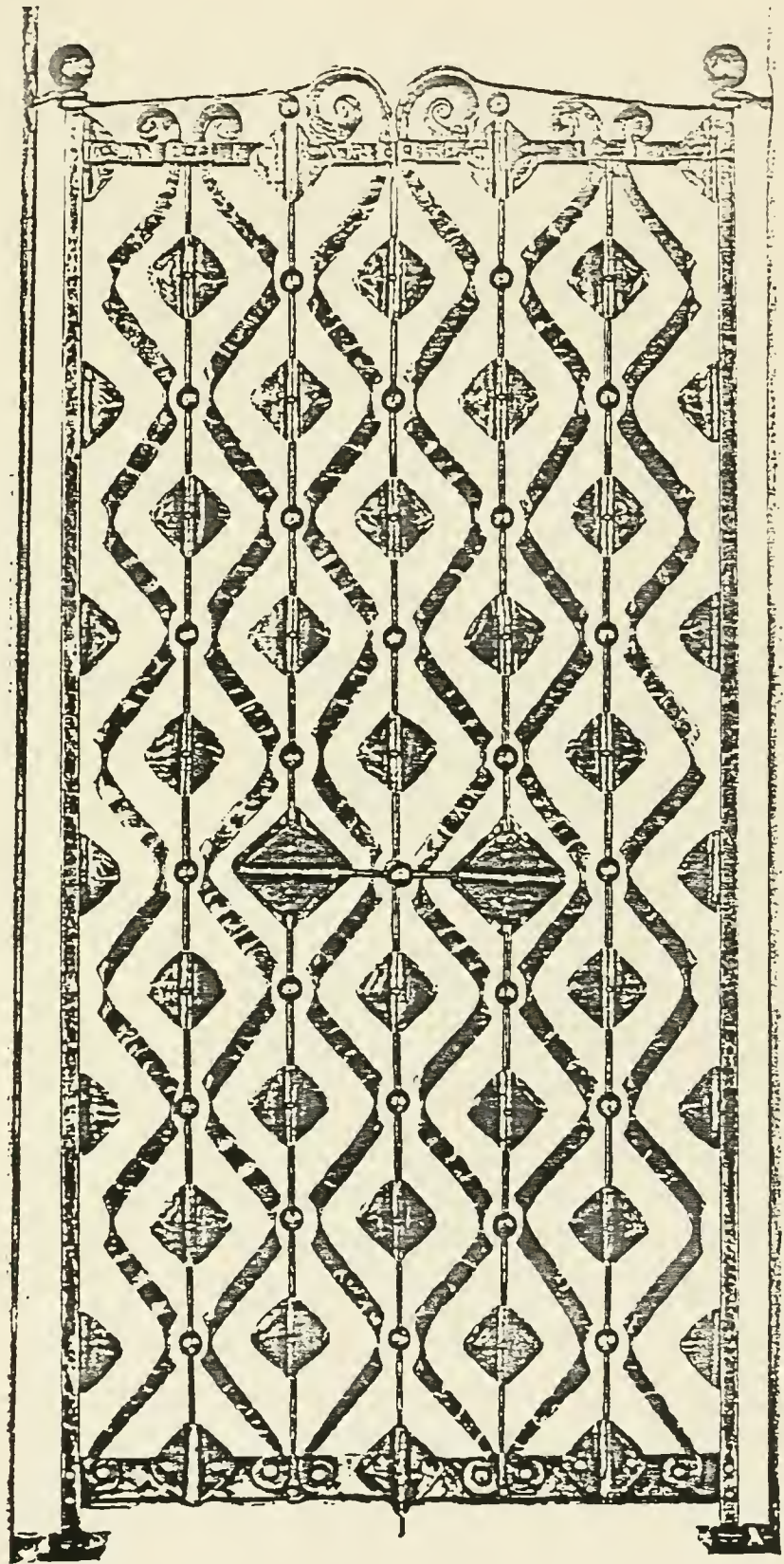
Türgriffe
Door handles



„Technoverse“. Wandplastik in der Eingangshalle der Technischen Fachschule, Manchester NH. Gesamtmaß 4,30×1,50 m. Darstellung der Entwicklung der Technik und des Menschen als „Maß aller Dinge“. Stahl, geschmiedet. 1984.

„Technoverse“. Wall Sculpture for the entrance hall of the New Hampshire Vocational-Technical College, Manchester NH. Dimensions 4.30×1.50 m. It shows the development of science and man as „the measure of all things“. Forged steel. 1984.





Schmale, zwei­flügelige Gittertür zur Trennung von Hunden und Katzen während der Fütterung: Für die Katzen ist das Gitter zu eng, die Hunde finden keinen Halt bei Kletterversuchen. Maße 0,86×2,15 m. Stahl, geschmiedet. 1985.

„Cats and Dogs Gates“. Narrow, two winged gates to separate cats and dogs at feeding time. Cats find the bars too narrow, dogs find no foothold. Dimensions 0.86×2.15 m. 1985.

PROPOSAL

From: Joyce McDaniel, sculptor

To: Schreiber Associates, Landscape Architects
Attention: John Amodeo

Re: Sculpture Installation

Location: Henry Sterling Square
Mary Ellen McCormack Housing Project
South Boston, Ma.

Date: October 13, 1987

"NEWS CAST"

Proposal for a sculpture installation
Henry Sterling Square - Mary E. McCormack Housing Project - 1987
Submitted by Joyce McDaniel

When I first visited the Henry Sterling Square, located in the heart of the Mary Ellen McCormack Housing Project, I sensed that this is a community rich in character and local history. I wanted to know more. While perusing old issues of the South Boston Tribune, I discovered that Old Harbor Village, as it was originally named, was extremely newsworthy. For example, an article in August, 1938 told how the children of the project raised funds to show silent movies-- price of admission 2¢ children; 5¢ adults. A March, 1939 story related how a woman from the project gave testimony about how her life had been improved since moving there. A front page feature covered the dedication ceremony in September, 1938, an event which included the unveiling of a statuary group of three symbolic figures representing a fisherman, a longshoreman, and a foundry worker.

Subsequently, I discovered that this original sculpture was, alas, vandalized, removed and lost. I pondered the facts that the project was newsworthy, and that its original sculptural symbol had been destroyed. I determined that my sculpture must not suffer the same fate.

To this end, I resolved to create a sculpture which related to the history of this place and would, therefore, be meaningful in the lives of the people who live here. How to do this? The answer was right there in the old newspaper accounts. I felt that if I found this material interesting, the people of Old Harbor Village would also. I decided to translate these fascinating bits of lost history into sculptural form; to bring them to life in the square.

Thus, I propose to create ten to twenty sculptural forms in the shape of newspapers, cast into bronze on which articles about the history of the project are cast or etched in large type on the surface. These bronze newspapers would assume various sizes, shapes and forms --- open, folded, rolled, stacked, or wrapped around something else. They would be placed at various locations around the square. For example, one would be lying (actually secured) on a bench, another would be on the ground near another bench, one

might be wrapped around a tree, while another could be folded on a table beside a bench, several could be hanging on a newspaper rack, while a bundle might sit beside a walkway. All would be awaiting discovery as visitors move around the square. The placement of the papers would be determined in part by the content of the stories --- the story about the children raising funds would be placed on a bench in the Tot Lot. These newspapers transformed into bronze containing stories about the history of Old Harbor Village from 1938-1988 (I hope to speak with current residents for more recent news) will provide a sculptural experience with historical references.

The keynote, or first clue, to this installation would be a bronze "paper" wrapped around the corner of a pillar of the central gateway, as if blown there by the wind, pointing toward the square, and bearing the story about the dedication of Old Harbor Village in September, 1938. It would signal that Sterling Square is a unique and special place where landscape, sculpture, and history all combine to enrich the lives of all who come there.

NEWS CAST

Preliminary Budget

To research, typeset, design, mold, cast in bronze,
install ten to twenty sculptures based on newspaper forms,
including artist fee.

Total	\$60,000
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JOYCE L. MCDANIEL

Studio: 516 E. Second St., Boston, Ma. 02127

Phone: (617) 268-8732

Home: 27 Orient Avenue, Newton, Ma. 02159

Phone: (617) 332-1363

EDUCATION:

Tufts University/School of Museum of Fine Arts, Boston, M.F.A. (Sculpture) 1982; Wellesley College, M.A. (Art History) 1976; Boston College, B.A. (Fine Arts) summa cum laude, Phi Beta Kappa, 1973; University of Oklahoma, B.B.A., 1958.

TEACHING POSITION:

Associate Instructor of Sculpture and Faculty Coordinator of M.F.A. Graduate Program, School of Museum of Fine Arts, 1981-present. (Also, taught sculpture at Rhode Island School of Design, Providence, R.I., Emmanuel College, Boston, Ma., and Art History at University of Lowell, Lowell, Ma.)

SELECTED AWARDS:

Sculpture Prize, "Boit Competition" Museum School Gallery, School of the Museum of Fine Arts, Boston, Ma., 1979.

Individual Artist's Sculpture Fellowship, National Endowment for the Arts, 1984.

ONE-PERSON EXHIBITIONS:

Clark Gallery, Lincoln, Mass. 1987

Clark Gallery, Lincoln, Mass. 1986

Swain School of Design: Crapo Gallery, New Bedford, Ma., 1985.

Emmanuel College: Immig Gallery, Boston, Ma., 1983.

Clark Gallery, Lincoln, Mass. 1983.

University of Lowell: Gallery 410, Lowell, Ma., 1982.

Tufts University: Gallery Eleven, Medford, Ma., 1982.

Gallery NAGA, Boston, Ma. 1982.

Pine Manor College: Hess Gallery, Chestnut Hill, Ma., 1981.

SELECTED GROUP EXHIBITIONS:

"Sculpture 1987" Johnson Atelier, Mercerville, N. J. (Juror: Vivien Raynor, Fine Arts Critic New York Times, March, 1987).

"New England Women Artists, 1987; Women's Caucus for Art Regional Exhibition" The Massachusetts College of Art (Juror: Lowery Sims, Curator of 20th Century Art, Metropolitan Museum of Art, N. Y.), Feb., 1987.

"Editor's Choice" Sculpture Exhibition of Nine Women selected by Virginia Watson-Jones, ed. Contemporary American Women Sculptors, Oryx Press, Phoenix, Arizona, 1986., Alchemie Gallery, Boston, Ma. Feb., 1987.

"New Ground, Part II" Barbara and Steven Grossman Gallery, School of Museum of Fine Arts, Boston, Ma., October, 1986.

"Invitational Exhibition of Contemporary Painting and Sculpture by Boston Area Artists", Brockton Art Museum/Fuller Memorial, Brockton, Ma. 1984.

"Interim I: Small-scale Outdoor Sculpture at Chesterwood," Stockbridge, Ma., National Trust for Historic Preservation, 1983.

"Abstract Art in New England," Danforth Museum, Framingham, Ma.; Stamford Museum and Nature Center, Stamford, Conn.; Art Complex Museum, Duxbury, Ma.; Plymouth State College, Plymouth, New Hampshire, 1983-84 catalog

SELECTED GROUP EXHIBITIONS (continued):

- "City Hall Show," Boston, Ma., Boston Visual Artists Union, 1982
- "Sculpture," Montserrat School of Visual Art, Beverly, Ma., 1981.
- "Boston Artists Celebrate Boston," Boston Center for the Arts, Boston Visual Artists Union, 1980.
- "350 Celebration," Boston City Hospital, H.O.M.E., Inc., 1980.
- "Open Show," Boston Visual Artists Union, Boston, Ma., 1980, 1982.
- "Museum School at Milton Academy," Nesto Gallery, Milton, Ma., 1980.
- "Recent Sculpture," School of Museum of Fine Arts, Museum School Gallery, Boston, Ma., 1980.
- "New England Exhibition of Sculpture and Painting," Silvermine Guild of Art, New Canaan, Conn., 1977, 1979, 1980.
- "Boit Exhibition," School of Museum of Fine Arts, Museum School Gallery, Boston, Ma., 1979.
- "Faculty Exhibition," 410 Gallery, University of Lowell, Lowell, Ma. 1978, 1979.
- "Annual Exhibition," School of Museum of Fine Arts, Boston Center for the Arts, 1979; City Hall, 1980, 1982.

SELECTED BIBLIOGRAPHY:

- Art Review, "Swain to Show Steel Sculpture," The Standard-Times, New Bedford, Ma., Nov. 24, 1985, p. 17, illus.
- Bonetti, David, "Women of Every Year," The Boston Phoenix, Feb. 24, 1987, Section Three, pp. 6, 15, 16.
- Bottino, Carroll Ann, "Art Review: Reliefs and Sculpture on Exhibit at Clark," Lincoln Journal, Feb. 21, 1986, illus.
- Carlock, Marty, "Art Review: Lincoln's Clark Gallery Exhibit Shows Different but Similar Art," Lincoln Journal, Feb. 13, 1986.
- Lighthill, Amy, "Regional Reviews Massachusetts, Gallery NAGA/Boston: Martha Lloyd; Joyce McDaniel," Art New England vol 3 no 5 (Apr. 1982) p. 8, illus.
- Swan, John, "Regional Reviews Massachusetts, Danforth Museum, Framingham: Abstract Art in New England," Art New England vol 4, no 5 (Apr. 1983) p. 8, illus.
- Watson-Jones, Virginia, Contemporary American Women Sculptors, Oryx Press, Phoenix, Arizona, 1986, pp. 404-405, illus.

SELECTED PRIVATE COLLECTIONS:

- Kingsbury and Anne Browne, Brookline, Ma.
- Jack Carter, Lincoln, Ma.
- David and Verta Driver, Seattle, Washington
- Meri Goyette, Boston, Ma.
- Steven and Barbara Grossman, Brookline, Ma.
- Sarah Supplee, Lowell, Ma.

GALLERY AFFILIATION:

- Clark Gallery, Box 339, Lincoln Station, Lincoln, Ma. 01773

Cost Estimate

Cost Estimate

Preliminary Cost Estimate "A" - Square Only

18 October 1987

<u>ITEM</u>	<u>QUANTITY</u>	<u>UNIT</u>	<u>COST</u>	<u>ITEM TOTAL</u>
<u>Demolition:</u>				
Remove Bit. Conc. Pvmnt.	3,259	SY	5.00	\$ 16,295.00
" Concrete Bench		LS	2500.00	\$ 2,500.00
" Play Equipment		LS	1200.00	\$ 1,200.00
" Lt. Pole/Bases	5	EA	250.00	\$ 1,250.00
" Concrete Steps		LS	750.00	\$ 750.00
SUBTOTAL.....				\$ 21,995.00
<u>Site Preparation:</u>				
Fill	725	CY	10.00	\$ 7,250.00
Rough Grading	3600	SY	.50	\$ 1,800.00
SUBTOTAL.....				\$ 9,050.00
<u>Path Pavement:</u>				
Bit. Conc. Pvmnt.	905	SY	15.00	\$ 13,575.00
8" Subbase	169	CY	15.00	\$ 2,535.00
Conc. Pvmnt.	358	CY	20.00	\$ 7,164.00
8" Subbase	113	CY	15.00	\$ 1,675.00
SUBTOTAL.....				\$ 24,969.00
<u>Plaza Pavement:</u>				
Brick	5330	SF	10.00	\$ 53,300.00
Conc. Base & Banding	813	SY	20.00	\$ 16,200.00
Bit. Conc.	118	SY	15.00	\$ 1,773.00
<u>Edges:</u>				
Reset Ex. Granite Curb	1147	LF	5.00	\$ 5,735.00
New Conc. Curb	120	LF	18.00	\$ 2,160.00
Garden Hoops, 18" Ht.	420	LF	8.00	\$ 3,360.00
Steel Picket Fence	578	LF	35.00	\$ 20,230.00
SUBTOTAL.....				\$ 31,185.00

Seawall:

Rusticated Conc.					
18" Ht.x3'Wx2'D	10	CY	300.00	\$	3,000.00
Reinf. Conc. Footing	20	CY	200.00	\$	4,000.00
6" Gravel Subbase	3.3	LY	15.00	\$	49.50
Reinf. Conc. Steps (curved)	2	CY	750.00	\$	1,500.00
6" Gravel Subbase	1	CY	15.00	\$	15.00

SUBTOTAL.....\$ 8,564.50

Plaza Wall:

Rusticated Conc.	5	CY	300.00	\$	1,500.00
Reinf. Conc. Footing	12	CY	200.00	\$	2,400.00
6" Gravel Subbase	3.3	CY	15.00	\$	49.50
Reinf. Conc. Steps (straight)	2	CY	750.00	\$	1,500.00
6" Gravel Subbase	1	CY	15.00	\$	15.00

SUBTOTAL.....\$ 5,464.50

Entry Circle:

Brick Pvmnt.	563	SF	8.00	\$	4,504.00
Conc. Base	14	CY	20.00	\$	280.00
8" Gravel Subbase	14	CY	15.00	\$	210.00
Conc. Banding	6	CY	20.00	\$	120.00
8" Gravel Subbase	6	CY	15.00	\$	90.00

SUBTOTAL.....\$ 5,204.00

Podium:

Wall: Curved, Rusticated					
Reinf. Conc. Wall	20	CY	500.00	\$	10,000.00
Reinf. Conc. Footing	40	CY	500.00	\$	20,000.00
6" Gravel Subbase	10	CY	15.00	\$	150.00
Podium Steps - Reinf. Steps and Cheekwall	8	CY	750.00	\$	6,000.00
Reinf. Conc. Ramp	2	CY	120.00	\$	240.00
Ramp Cheekwall	1	CY	500.00	\$	500.00
6" Gravel Subbase	5.5	CY	15.00	\$	275.00
Pipe Rail	190	LF	40.00	\$	7,600.00

Podium Paving:

Brick	707	SF	8.00	\$	5,656.00
Conc. Base 4"	8	CY	20.00	\$	160.00
6" Gravel Subbase	13	CY	15.00	\$	1,950.00

Star Pattern Paving:

Granite/Brick	78	SF	25/30	\$	1,950.00
4" Conc. Slab	1	CY	20.00	\$	20.00
6" Gravel Subbase	1.4	CY	15.00	\$	21.00

Fill:

Gravel	27	CY	15.00	\$ 405.00
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SUBTOTAL.....				\$ 53,172.00
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Tot Lot:

Conc. Curb 18" Ht.	10	CY	250.00	\$ 2,500.00
30" Ht. Chain Link Fence	117	LF	18.00	\$ 2,106.00
Conc. Pvmt.	1.8	CY	20.00	\$ 36.00
8" Gravel Subbase	3.6	CY	15.00	\$ 54.00
6" Mulch/Sand	7	CY	30.00	\$ 210.00

Play Equipment:

Whirl	1	EA	560.00	
Slide	1	EA	460.00	
Spring Animal	1	EA	260.00	
+ 20% GC markup			256.00	
+ installation			1964.00	\$ 3,500.00
Under Drainage PVC	60	LF	12.00	\$ 720.00
Connection to Drain		LS	300.00	\$ 300.00

SUBTOTAL.....				\$ 9,426.00
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Gateway (Alt. to ArtElement):

6' Ht. St. St. Picket Fence	50	LF	50.00	\$ 2,500.00
Gate Piers - Brick w/Cap	2	EA	1500.00	\$ 3,000.00
Steel or Cast Iron Arch	1	LS	750.00	\$ 750.00
Plaque w/Name (brass)	1	EA	350.00	\$ 350.00

SUBTOTAL.....				\$ 6,600.00
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Site Furniture:

Benches	30	EA	750.00	\$ 22,500.00
15' Light Poles	10	EA	1680.00	\$ 16,800.00
12' Light Poles	14	EA	1800.00	\$ 25,200.00
Light Pole Bases	24	EA	1000.00	\$ 2,400.00
Uplights @ Flagpoles	3	EA	120.00	\$ 360.00
Uplight Install, etc.	3	EA	150.00	\$ 450.00
PA Hookup		LS	500.00	\$ 500.00
Flagpoles/Installation	3			\$ 3,760.00
Footings & Subbase	3	EA	150.00	\$ 450.00
Flag 5'x8'		LS	250.00	\$ 250.00
Water Fountain	1	LS	1500.00	\$ 1,500.00
Water Hook Ups & Hosebibs		LS		\$ 3,000.00
Water Supply Pipe	340	LF	15.00	\$ 5,100.00
Cast Iron Cleats/Installation	8	EA	50.00	\$ 400.00
Bronze Stars	6	EA	200.00	\$ 1,200.00
Trash Receptacles	4	EA	600.00	\$ 2,400.00

SUBTOTAL.....				\$107,870.00
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Drainage:

New Catch Basins	6	EA	1200.00	\$	7,200.00
New Rims	2	EA	150.00	\$	300.00
12" Pipe - RCP	160	LF	18.00	\$	2,160.00
Additional Connections	3	EA	150.00	\$	<u>450.00</u>

SUBTOTAL.....\$ 10,110.00

Planting:

Flowering Trees	11	EA	250.00	\$	2,750.00
Evergreen Shrubs	594	EA	50.00	\$	2,970.00
Deciduous Shrubs	20	EA	40.00	\$	800.00
Mulch	73	CY	30.00	\$	2,190.00
Lawn	2190	SF	.75	\$	1,642.00
Loam & Fine Grading	75	CY	22.00	\$	<u>1,650.00</u>

SUBTOTAL.....\$ 12,002.00

Miscellaneous:

Tree Protection during Construction	26 trees	EA	125.00	\$	4,550.00
Patching New to Old Construction	720	LF	1.25	\$	900.00
Engineering Layout		LS	3000.00	\$	3,000.00
Tree Pruning, Limbing, Feeding	26 trees	LS	5000.00	\$	<u>5,000.00</u>

SUBTOTAL.....\$391,612.00
\$391,612.00

Difficult Site Access/ Occupied Site	15%	\$	<u>58,741.80</u>
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SUBTOTAL.....\$450,353.80

Contingency	10%	\$	<u>45,035.30</u>
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SUBTOTAL.....\$495,389.18

ART ELEMENT	LS	\$	<u>50,000.00</u>
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TOTAL.....\$545,389.18

Preliminary Cost Estimate "B" - Perimeter of Square
18 October 1987

<u>ITEM</u>	<u>QUANTITY</u>	<u>UNIT</u>	<u>COST</u>	<u>ITEM TOTAL</u>
<u>Demolition:</u>				
Remove Bit. Conc. Pymt.	639	SY	5.00	\$ 3,195.00
" Steps (7 risers)	1.5	CY	400.00	\$ 600.00
" Chain Link Fence	468	LF	2.00	\$ 936.00
" Ex. Trees/Stumps	16	EA	50.00	\$ 800.00
" Shrubs	10-15	EA	5.00	\$ 75.00
SUBTOTAL.....				\$ 5,606.00
<u>Site Preparation:</u>				
Rough Grading	2241	SY	.50	\$ 1,120.00
SUBTOTAL.....				\$ 1,120.00
<u>Surfaces:</u>				
Bit. Conc.	480	SY	15.00	\$ 7,200.00
8" Gravel Subbase	107	CY	15.00	\$ 1,605.00
SUBTOTAL.....				\$ 8,805.00
<u>Edges:</u>				
36" Black Chain Link Fence	338	LF	20.00	\$ 6,760.00
42" Ht. Del. Pipe Rail Fence	150	LF	40.00	\$ 6,000.00
Handrail @ Steps	10	LF	40.00	\$ 400.00
Concrete Steps	1	CY	750.00	\$ 750.00
Step Cheekwalks	.75	CY	563.00	\$ 750.00
SUBTOTAL.....				\$ 14,660.00
<u>Planting:</u>				
Deciduous Trees	2	EA	400.00	\$ 800.00
Flowering Trees	10	EA	250.00	\$ 2,500.00
Evergreen Shrubs	50	EA	50.00	\$ 2,500.00
Deciduous Shrubs	50	EA	40.00	\$ 2,000.00
Mulch @ 3" depth	30	CY	30.00	\$ 900.00
Seeded Lawn	1761	SY	1.25	\$ 2,201.00
Loam (Includes Fine Grading)	193	CY	22.00	\$ 4,246.00
SUBTOTAL.....				\$ 15,147.00

Miscellaneous:

Tree Protection during Construction	8-10	EA	125.00	\$ 1,250.00
Patching New to Old Construction	70	LF	1.25	\$ 87.50

SUBTOTAL.....\$ 1,337.50

TOTAL.....\$ 46,675.50

Difficult Site Access/ Occupied Site	15%	\$ 7,001.33
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SUBTOTAL.....\$ 53,676.83

Contingency	10%	\$ 5,367.68
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TOTAL.....\$ 59,044.36

Preliminary Cost Estimate "C" - Entry Path
18 October 1987

<u>ITEM</u>	<u>QUANTITY</u>	<u>UNIT</u>	<u>COST</u>	<u>ITEM TOTAL</u>
<u>Demolition:</u>				
Remove Bit. Conc. Pvmnt.	236	SY	5.00	\$ 1,180.00
" Bench	9	LS	1000.00	\$ 1,000.00
" Chain Link Fence	75	LF	2.00	\$ 150.00
SUBTOTAL.....				\$ 2,330.00
<u>Site Preparation:</u>				
Rough Grading	111	SY	.50	\$ 56.00
SUBTOTAL.....				\$ 56.00
<u>Surfaces:</u>				
Bit. Conc. Pvmnt.	433	SY	15.00	\$ 6,495.00
8" Subbase	100	CY	15.00	\$ 1,500.00
SUBTOTAL.....				\$ 7,995.00
<u>Site Furniture:</u>				
32" Steel Picket Fence	590	LF	35.00	\$ 20,650.00
Benches	6	EA	750.00	\$ 4,500.00
Trash Receptacles	2	EA	600.00	\$ 1,200.00
SUBTOTAL.....				\$ 26,350.00
<u>Planting:</u>				
Deciduous Trees	6	EA	400.00	\$ 2,400.00
Flowering Trees	8	EA	250.00	\$ 2,000.00
Evergreen Trees	6	EA	125.00	\$ 750.00
Deciduous Shrubs	120	EA	40.00	\$ 4,800.00
Mulch @ 3"	13	CY	30.00	\$ 390.00
Seeded Lawn	775	SY	1.25	\$ 969.00
Rototil	775	SY	.12	\$ 93.00
Loam 4"	85	CY	22.00	\$ 1,870.00
SUBTOTAL.....				\$ 13,272.00



<u>Miscellaneous:</u>				
Tree Protection	5	EA	125	\$ 750.00
Patching New to Old	50	LF	1.25	\$ <u>62.50</u>

SUBTOTAL.....\$ 813.00

TOTAL.....\$ 50,816.00

Difficult Site Access/ Occupied Site	15%	\$ <u>7,622.40</u>
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SUBTOTAL.....\$ 58,438.40

Contingency	10%	\$ 5,843.84
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TOTAL.....\$ 64,282.24

SUMMARY OF CONSTRUCTION COSTS:

AREA A	\$545,389.18
AREA B	\$ 59,044.36
AREA C	\$ <u>64,282.24</u>

TOTAL.....\$668,715.78

NOTE 1: Should an artist choose the gateway option as the art element, omit the subtotal of 6,600 specified for "gateway" section above. This would modify the project subtotal 391,612 to 385,012. The addition of 15% for Difficult Site Access, 10% contingency and 50,000 for the Art Element modify the final total to 537,040.18.

NOTE 2: Design fees have not been included in this cost estimate as they will be negotiated as a percentage of the final construction budget.



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